"JACK AND JILL" OPENS ON TOUR IN DETROIT SEPT. 9

Ann Pennington and Lew Fields Again Will Be Members of the Cast—Is Booked for Four Weeks at the Colonial in Chicago. "The Next Corner" Not to Open Next Week.

By LEO A. MARSH.

"SPRING CLEANING" IS TITLE

ANN PENNINGTON is definitely consigned to a season on tour with "Jack and Jill," it developed yesterday, and she will start out with the troupe on September 9, when the show is booked to open for a week at the new Detroit Opera House.

From there it goes to the Colonial in Chicago the following Monday, where it is booked for four weeks. The Chelsea Producing Company, sponsors of the show, declares through Hugh Anderson, one of its directors, however, that the engagement will probably be extended in Chicago beyond that date at another house.

Lew Fields, too, will resume his part in "Jack and Jill" on the road, but the role of Jill will be assigned to a newcomer, Jean Holt, who was seen last season in "Blossom Time." Others who will appear in the cast are Lulu McConnell, Beth Beri, Max Hoffman, Jr., Victor Casemore and Sidney Martin.

"The Music Box" is booked to follow "Jack and Jill" at the Colonial.

"Molly Darling" Again.

"Molly Darling" will hold forth at the Detroit Opera House next week, beginning its third season in the hinterland. Jack Donahue and Ann Milburn, sister of Mary Milburn, head the company. Miss Mary was the prima donna last year, but the part continues to be a family affair.

"The Next Corner" Delayed.

A. H. Woods is subjecting the cast of "The Next Corner," Kate Jordan's drama to several changes, which will make it impossible to open the production at the Plymouth Theatre on Monday night, as originally planned.

The play completes an engagement at Asbury Park to-night and rehearsals will be called as soon as the new members of the company have been engaged. Meantime, the opening is indefinitely postponed.

Now It's "Spring Cleaning."

"Spring Cleaning" is the new title selected for Frederick Lonsdale's drama, "But for the Grace of God."

Ever since the arrival of the author from London Edgar Selwyn and he have spent a great deal of time discussing a change of name. Both dramatist and producer have agreed that "But for the Grace of God" was no more suitable than any other title that could be concocted, but they were equally unanimous in realizing the impossibility of expecting any production to bear up under the burden of so much type.

And so, "Spring Cleaning," it will be when it is given its first performance at the Garrick in Detroit to-morrow night.

Maxine Brown Resting.

Maxine Brown, the prima donna of "Blue Lear" last season, is visiting Battle Creek, Mich., while her husband, Lieutenant George H. Maines, is at training camp near that city. Miss Brown will remain in the Middle West for another week, she writes.

Olcott Opening in Reading.

For the first time in many years, Chauncey Olcott will begin his annual tour this season away from his adopted Summer home, Saratoga Springs. He will start his journey in "The Heart of Paddy Whack," a play that has served him well since the days distinguished in the memory of the oldest inhabitant as the pre-Volstead period, in Reading, Pa., on September 24.

It was originally planned by the Selwyns, his managers, to begin the route in the Spa and work down-State to Pennsylvania, but when Raymond Hitchcock acquired Schenectady, the nearest jump from Saratoga, for "The Old Soak," the idea was abandoned.

Olcott will have virtually the same company with him this year which accompanied him in his rambles last season.

Hitchy in Plainfield.

Raymond Hitchcock's route has been changed again—at least, it has been added to.

He will now begin his tour in "The Old Soak" in Plainfield, N. J., on September 8. From there he goes to Harrisburg for two nights, Wilkes-Barre, Reading, Allentown, Scranton, Elmira, Binghamton and Schenectady. He will remain for two performances also in Allentown, Scranton and Schenectady.

"Partners Again" Routed.

Sam Bernard and Alexander Carr will play one show in Madison, Wis., on September 8 before going to Milwaukee the following night for a week of "Partners Again."

This production is listed to play West as far as Kansas City and will later take in the Subway Circuit on its way to the Selwyn in Boston, where the two stars are to complete their travels late in the Spring.

"Partners Again" last season played only Chicago, Buffalo and Tellers in Brooklyn, aside from the New York engagement, thereby leaving available the greater part of the outlying territory for this year.

Edward Royce Motoring.

Edward Royce is continuing his motor travels through New England with staunch devotion to geography. He is at present in Maine, but writes he is coming back to town next month to begin preparations for a new production.

This show, a musical production, will be done about the first of October.

Meantime, Nancy Welford, Mr. Royce's discovery and potential star, is going into vaudeville with a dancing partner.

Munster at the Fulton.

William Munster, general manager of the Royce enterprises last season, will remain at the Fulton Theatre under the Dillingham regime. He not only will manage the house, renamed the Fun Shop, but will also perform a similar service for the Bernard-Collier troupe when it takes possession late next month with "Nifties of 1923."

"Nifties" opens at the Majestic in Buffalo on September 10.

Hugh Cameron in "Music Box."

"Music Box Revues" are getting to be a habit with Hugh Cameron. He was engaged for another one, the impending production now in rehearsal, yesterday by Sam H. Harris.

Cameron was a member of the original "Music Box" company, but did not accompany it to London this Summer.

"Nine O'Clock" First.

Arthur Hammerstein has put off the presentation of "Plain Jane" until the "Nine O'Clock Revue," his London importation, has been aired to the public gaze. This latter show is listed to hold forth at the Century Roof on and after November 1.

Hal Skelly and Mary Hay are under contract for "Plain Jane."

Second "Clinging Vine."

Henry W. Savage has the second company of "The Clinging Vine" in rehearsal and it will open in Bridgeport on Wednesday next for a two weeks' tour of New England. Then the troupe will shoot southward and will play the same route as that taken by "The Merry Widow" and Mitzi in "Lady Billy" a year ago.

This itinerary will take "The Clinging Vine" to California and up the coast to Oregon and Washington.

Ferne Rogers In It.

Ferne Rogers has been engaged for the leading role in the second organization, sung in the original company by Peggy Wood, and Mr. Savage is said to be highly pleased with her work at rehearsals. Others in the cast will be Eleanor Edson, John Seymour, Jack Huntley, George O'Donnell, Gertrude Bond, Carl Francis, Lucille Ager, George Fredericks, Marie Gates, Willard Hall and Cora Williams.

The young women and men of the ensemble—although A. V. Savage insists they all are principals—comprise Pat Quinton, a recruit from "The Merry Widow" and understudy of the male contingent of the cast; Mildred Stewart, Margery Bailey, Irene Finnegan, Beatrice Conliff, Peggy McCarthy, Alvina Zolle, Gladys Dippell, Selma Rennmeier, Helen Bennett, Millard Lee Bright, Charles Schockly, Chester Bright, Sigmund Brunsiay and Philip Oberg.

Adora Andrews Recast.

Adora Andrews, who was originally slated to play the Louise Galloway part in the second company, has been taken out of the cast to join Ada May in "The Left Over," also soon to open.

Miss Andrews has been replaced in "The Clinging Vine" by Cora Williams.

Patricia Salmon on Tour.

Patricia Salmon, the young tent show girl from Shelby and parts West, whom Mr. Ziegfeld brought East to join "The Follies" a few weeks ago, will remain with the company on tour, it has been definitely decided.

Indeed, the sport writers of Boston, the first stop, are arranging a dinner in her honor during the opening week at the Colonial on September 17. Several of them met Miss Salmon while they were covering the Dempsey-Gibbons fight at Shelby.

"The Follies" will play four weeks at the Colonial in Boston and then move to Philadelphia.

"The Miracle" and the Films.

There seems to be some doubt about the connection of Morris Gest with the motion picture rights to "The Miracle," the spectacle he is bringing over from Europe as the first production of the Reinhardt season at the Century this Winter.

About nine years ago, when "The Miracle" was performed at the Olympia in London, a film was made of the show and, simultaneously, if memory serves aright, A. H. Woods announced that he had acquired the rights to the play for American screen purposes, although he never availed himself of the privilege.

Since the London presentation "The Miracle" has been much added to, if not improved upon, and for the American engagement many new scenes have been added and the production made more elaborate in every detail.

It is certain that the play will be refilmed in its new form, but whether Mr. Gest's contract covers the control of the picture edition is a matter that has not come to light.

Wilton Lackaye Trouping.

Wilton Lackye is trouping through the Middle West in "Trilby," appearing in the role of Svengali. He opened at the Victory Theatre in Dayton on Monday night.

Elliott Foreman Engaged.

Elliott S. Foreman, the champion traveler of the Friars Club, has been engaged as business manager with Paul Gerard Smith and will assume his new duties without further warning. He served in a similar capacity for De Wolf Hopper last season.

E. K. Nadel and Harry Crawford remain as general manager and director, respectively, of the Smith enterprises.

Green Ring to Meet.

Something has got to be done about this decline of theatrical art and the Green Ring, a group of co-operative players, writers and producers, is going to do it.

The organization has called its first meeting for next week to map out a program for the season. Among the projected plans is the presentation of two or three new plays and the revival of as many old ones.

In the latter class is "Hobson's Choice," Harold Brighouse's comedy of a few seasons back.

Whaddayuh Mean, Good Luck?

Attaches of the Gaiety Theatre, where Cyril Maude is playing in "Aren't We All?" would be much obliged if the woman who last week lost in the orchestra circle a lorgnette to which were attached several good luck charms would call for her property.

The day after the article was found an employee was sent to a newspaper office to insert an advertisement of the lorgnette in the classified columns. On the way he lost a $2 bill with which to pay for the advertisement, and on the way back to the theatre he lost the advertisement. Sebastian Romer and Lawrence O'Keefe, the treasurers, handled the lorgnette next. Romer subsequently lost a ring and O'Keefe his private savings bank book.

Then the ill luck reached backstage and Mabel Terry-Lewis yesterday lost for several hours her prize cocker spaniel. The Second Mrs. Tanqueray, which arrived from England last Sunday on the Franconia and which will be shown at the Westbury Dog Show next week. The dog was recovered later yesterday afternoon.

But the treasurers are fearsomely keeping the lorgnette and its "good luck" charms, hopefully awaiting the appearance of the owner.

Now for the Silver Lining.

On the other hand, we have "The Breaking Point" at the Klaw Theatre presenting an optimistic viewpoint of the number 13. It is the show's lucky omen, we are told.

The play opened out of town on the 13th of the month, there are thirteen in the cast, and on Thursday night thirteen persons were turned away from the box office for lack of seating accommodations.

To further complicate matters, is the final blurb of the publicity department of Wagenhals & Kemper. "The Breaking Point" is the thirteenth big success of the producing firm.

MASTER GABRIEL AT LOEW'S STATE

As Captain Kiddo, Famous Midget Has Effective Part in Playlet at Loew's State.

JULIA KELETY WELL LIKED

By ASHBY DEERING.

Master Gabriel and Company hold the place of importance on the bill at Loew's State Theatre the latter part of this week. Small as this little figure is when you meet him in his promenading clothes on Broadway, he seems to become a mere child when you see him amid the scenery of the District School No. 3.

He has a story book under his arm and he is entranced by the notion that he would like to be a knight or a cavalier bold. His chivalrous ambition is expressed in terms of affection toward a little girl who is much taller and heavier than he.

She exclaims: "So you'd like to be a knight—good night!"

When he considers the role of Captain Kiddo, the adventurer of Treasure Island, this, too, seems impossible, for there comes Jumbo, the boy bully who betrays and abuses Kiddo, calling him a "canned off shrimp."

The part of Jumbo is played by Georgie Mack in excellent style.

"What's all this about?" demands Jumbo.

The girl replies, "He said he wished you were here; he would make apple sauce out of you."

Jumbo roars, "So you're a pirate, are you, and you're going to steal my swindle? Do you know what I'll do with you? I'll put some salt on you and swallow you."

It is now Kiddo's turn, and, in the language of the famous Dr. Johnson, he says:

"If you did, you would have more brains in your stomach than you have in your head."

Finally Kiddo and Jumbo mix it up and the midget goes down for the count. During his spell of unconsciousness he dreams a dream of invading a pirate's cave and releasing a beautiful princess who has been made captive. He crosses swords with the tyrant, disarms him, releases the beautiful princess, who then wishes to become his slave for life.

The awakening finds Kiddo with a severe headache and all his illusions gone to smash. He sees the girl of his heart married to Jumbo.

"That's what a fellow gets for reading story books," he declares; "it's all a gol darn lie."

The act is full of delightful and grandiose lines and the business of the play is well carried out by the three characters.

Julia Kelety sings some songs in French and others in English and does a monologue which becomes effective because of a certain magnetic quality in the artist. She was at her best in the song entitled "Roses of Picardy," which she sang in English. There is no question but that Julia Kelety has a fine voice and all the graces of a finished performer.

Alex Hyde and Orchestra fill the whole week at Loew's State Theatre with a melodious conglomeration of harmony and jazz.

The Three Maxellas, head balancers and general acrobats, open the bill with a series of remarkable stunts and never miss a trick. There is no stalling.

Lyons & Kyle are a pair of comics and fancy dancers, who have a brisk and pleasing specialty.

Emil Casper and Dolly Morrissey do a colored society act—singing and talking. Miss Morrissey, with her face, bust and arms shaded a light brown, looks exceedingly Junoesque. Casper appears in blackface and is the more convincing of the pair.

BOOZE AND MEN GO TO JAIL.

Cop Seizes Whisky and Arrests Two Alleged Bootleggers.

Sergeant John Donnegan of the West Sixty-eighth street station yesterday seized a truck containing 223 cases of H. & S. Scotch whisky and arrested two men who were alleged to be transporting it from the seventy-ninth street pier, North River. They said they are John Wallace of East 135th street and Albert King, West Sixteenth street. Both were locked up in the West Sixty-eighth street station, charged with violation of the prohibition laws when the refused to tell where they got the liquor. The men declared they were taking it to a man who was to meet them on Broadway.

The truck was inscribed: "P. Moriarty, 226 West Twenty-second Street."

ON THE STAGE



Photo by Morris.

FERNE ROGERS.
Who will sing leading role in second company of "The Clinging Vine."



ANN MILBURN.
Who succeeds sister, Mary, in prima donna role of "Molly Darling" on tour this season.

ON THE SCREEN



Photo by Ira Hill.

MARION DAVIES.
Who made a valiant effort yesterday to rescue Edward Brady, who almost drowned during the filming of a scene in her picture, "Yolanda."



Photo by Leonard.

MARY ANDERSON.
She plays an important role in "Enemies of Children," which has recently arrived in town and which will be distributed as soon as arrangements can be made by Victor B. Fisher, producer of the film.

SHORT SUBJECT DEPARTMENT IS NEW SELZNICK PROJECT

L. J. Darmour Will Head Branch Which Is to Operate Independently of the Regular Sales Department — Two-Reel Releases Are Now Being Planned.

By LOUELLA O. PARSONS.

FIGHT ON FIGHT PICTURES

THE reorganized Selznick Company has added a short subject department to its list of motion picture activities and yesterday Myron Selznick, vice president of the Selznick Distributing Corporation, let it be known that he has appointed L. J. Darmour as the manager of this new branch. This department is to be independent of the regular sales department. It will have its own corps of salesmen and home office contract.

Contracts, according to Mr. Selznick, have already been signed for twenty-six two-reel comedies and negotiations are now under way for some short length material. Mr. Selznick promises that complete details will be given in a short time. Mr. Darmour was formerly in charge of Selznick News and was also the editor of Gaumont News reels.

The Selznick Company is gradually getting back on its feet. David, a son of the house of Selznick, has formed the Aetna Company, as we announced exclusively in the columns of The Morning Telegraph last Sunday. Mr. Selznick's first picture will be "Roulette," with Henry Hull. Naturally, it will be released through the Selznick company.

The Fight Is On.

The fight that was sure to come from the transporting of the Dempsey-Gibbons fight films from Butte, Mont., is on. James J. McGrath, the Chicago promoter, was arrested last Thursday on a Federal warrant charging transportation of the Dempsey-Gibbons fight films from Butte. He waived examination before United States Commissioner Glass and was held to the Federal Grand Jury in bonds of $1,000. When Tex Rickard had the Dempsey-Carpentier films he was arrested for violating the Interstate Shipment law, which forbids taking these films from one State to another. He paid the fine on each occasion and was allowed to proceed.

District Attorney Olson, of Chicago, declared on Thursday that any attempt to show the fight films in Chicago would result in prosecution. He intimated that the method adopted by Mr. Rickard would not be tolerated.

"If the pictures are exhibited," said Mr. Olson, "I shall at once start prosecution under the Federal criminal code, section 37, setting a maximum penalty of five years in prison and a fine of $5,000 for conspiracy to violate the Federal statute."

Jack Dempsey and Jack Kearns, who own a 70 per cent. interest in the picture rights, would suffer under this prosecution.

Buys "Welcome Stranger."

"Welcome Stranger," which ran for over a year at the Sam Harris Theatre, has been purchased by the Edward Belasco Company. This company, about to operate in California, was formed some months ago for the purpose of making motion pictures. The head of the company is a brother of the well-known stage producer, David Belasco, and it is said that his plans for the screen are very ambitious.

"Welcome Stranger" is by Aaron Hoffman and is owned jointly by Mr. Hoffman and the producer, Sam Harris. The price and the details are not known, as the deal was only consummated yesterday. It is said that the Belasco company plans to make pictures in which only well-known novels and successful plays are used.

Marion Davies to the Rescue.

What might have been a very serious accident occurred yesterday at the Cosmopolitan studios, Second avenue and 126th street, where "Yolanda," Marion Davies's new picture, is being filmed. Edward Brady, who was doubling for Ian McLaren, the villain in the picture, was thrown from the castle window into a moat filled with water. The flowing sleeves of his costume caught after he had been thrown from the window, and although he struggled frantically to free himself, he was unable to get out of the water. Patrolman David Gamble of the East 126th street station, who was watching the production of the scene, realizing that Brady could not swim, jumped into the moat after discarding his belt and revolver and brought the actor safely ashore.

Before the patrolman came to the rescue Marion Davies, who is starred in the picture, vainly tried to assist the struggling actor by throwing him a scarf she was wearing. He was, however, unable to grasp it. Brady, who is 46 years old and lives at 360 West Fifty-fifth street, was attended by a physician, who ordered him taken home. The patrolman, who was given a pair of overalls while his uniform was being dried, went to the police station to report the accident. Ralph Graves is the hero in the photoplay and the scene filmed yesterday morning depicts a high castle surrounded by a moat which is spanned by a drawbridge. Brady, who is none the worse for his ducking, will be back on the job to-day.

Changes Name.

"Youth Triumphant," the first of the product made by the Mammoth Pictures Corporation, has arrived in town. The name has been changed to "Enemies of Children." Victor B. Fisher, president of this company, likes to be in style, hence the change, which seems to be what they are all doing nowadays. In the cast are Virginia Lee Corbin, Anna Q. Nilson, Kate Price, Mary Anderson, Claire McDowell, Ward Crane, Boyd Irwin and others.

Signs for Australia.

Australasian Films Incorporated, has just signed on the dotted line with Al Lichtman, president of Preferred Pictures Corporation, to handle the Lichtman product. By that we mean the new group of fifteen Preferred pictures which are due to come out 1923-24. The deal was negotiated through Millard Johnson, American representative of the Australasian Company.

Eschmann Pictures.

E. A. Eschmann, First National's general manager of distribution, returned yesterday from Chicago, where he conducted his first sales meeting for First National. The branch managers of the Midwest and Central West cities, together with their district managers, R. C. Seery and H. A. Handy, met the new head of the First National sales organization at a dinner at the Blackstone Hotel, following which the entire party journeyed to the Roosevelt Theatre, where Norma Talmadge's "Ashes of Vengeance" was being given its Chicago premiere.

According to Mr. Eschmann the opening was one of the biggest Chicago has seen in years.

Incidentally this was a big week for First National in Chicago. Five First National pictures occupied the screens of the seven big first-run houses. They were "Ashes of Vengeance," at the Roosevelt; "Her Reputation," at the Chicago; "The Scarlet Lily," at the State Lake; Jackie Coogan in "Circus Days," at the Riviera, Tivoli and Rialto, and "Penrod and Sam," at the Central Park.

Sailing To-day.

M. L. Malevinsky has decided it's time he took a vacation. Any one who works as hard as he does is entitled to a holiday, although we admit we are a little bit envious of any one who can sail on the Majestic and stay away six weeks. Mr. Malevinsky is sailing to-day and will not return to his office until the 10th of October.

Another Soviet Picture.

There are more Soviet pictures these days than there are electric lights on Broadway. Every few weeks some one claims to have made the only official motion picture showing the events which took place during and after the Red Revolution. Yesterday there came to our desk a notice sent out by the Mondial Film Company, which said the only official motion picture to be made in Soviet Russia was about to make its debut. The title of the picture is "With the Movie Camera Through the Russian Bolsherik Revolution." This company claims that 100 cameramen were employed at various periods to show the real happenings under the Red regime. All of our old friends, Lenine, Trotsky, Kalenine and the rest, are shown in this film.

"Mothers-in-Law" Booked.

Al Lichtman has succeeded in convincing B. S. Moss that "Mothers-in-Law" is all that he claims for it. This picture, as the readers of this column will remember, is the pride and joy of Mr. Lichtman's heart. It opens at the Cameo September 9 for an extended run. We will all have to betake ourselves over there to see it if it is as good as Mr. Lichtman says. Speaking of Al Lichtman and Preferred Pictures, "The Broken Wing" comes to the Rialto the week of October 15.

"Gold Diggers" Due Sept. 9.

The word current on Broadway was to the effect that Warner Brothers' picture, "Gold Diggers," would come to the Strand. But apparently there has been a change of plans for the Strand. The usual theatre in which Warner Brothers hold their Broadway premieres, does not get the "Gold Diggers" this time. It goes to the Rialto September 9. Hope Hampton is the featured player.

Go West, Young Maid.

Dorothea B. Herzog, formerly editor of the Movie Weekly and more recently associated with the Fox Publicity Company, has decided to follow Horace Greeley's advice and go West to seek her fortune. She is leaving to-day for golden California to see if fame and fortune are as plentiful as she has been led to believe. She has many friends in New York that give her their blessing and hope she will find the end of the rainbow.

Pete Morrison Made a Star.

From henceforth Pete Morrison, Universal player, will be entitled to wear the crown of stardom. He has been elevated to the position of serial star. His first picture will be "The Ghost City," with J. Marchant handling the megaphone. Margaret Morris is to be featured and, according to Universal, this is the first time she has been given this opportunity.

Another part of the Morrison cast is Rola Todd, daughter of Mr. and Mrs. Harry Todd. Mr. Todd and his wife, Margaret Jocelyn, have played on the Universal lot for years, and all of the old-time Universal folk are rooting for Rola.

Armstrong Here.

Another piece of Universal news is to the effect that Edward Armstrong, assistant general sales manager, has come to town to be present at the premiere of "The Hunchback of Notre Dame." While in the city he will interview the new general manager of sales, E. J. Smith, and talk over his territory, which, we hear, is the great West.

On Broadway.

The motion picture has apparently come into its own if one is to judge from the film attractions booked for Broadway this coming week. The $2 picture will be even more numerous than the average price film. Just what one may see in the way of motion pictures is interesting to the visitor within our gates as well as to the New Yorker.

Sunday night "The Hunchback of Notre Dame," the Universal million dollar picture, opens at the Astor Theatre. We say million dollars without a qualm because that is exactly what this film version of Victor Hugo's story cost Carl Laemmle. Lon Chaney plays the principal role of the hunchback. Ernest Torrence, Patsy Ruth Miller, Gladys Brockwell and others are seen in the principal roles. After the "Hunchback of Notre Dame" enjoys a season at the Astor it will be road-showed.

"The Silent Command," another picture in the $2 category, comes to the Central Theatre Sunday night. This is a William Fox production, directed by J. Gordon Edwards, and tells the story of the navy. It deals with the harrowing experiences of a captain in the service. Rufus King is the author and in the cast are Edmund Lowe, Alma Tell, Betty Jewell, Florence Martin, Martha Mansfield and Bela Lugosi.

On Monday night two more $2 productions will be added to the list. "Rosita," Mary Pickford's newest effort, comes to the Lyric for an indefinite run. This is a story of Spain and is the first time Miss Pickford has appeared in a role without her curls. Holbrook Blinn plays one of the important parts and the rest of the cast has been chosen with great care. Ernest Lubitsch is the director.

"If Winter Comes," founded on A. S. M. Hutchinson's famous book, after months of being heralded, arrives at the Times Square Theatre Monday night. At the time this picture was made Mr. Fox sent a company abroad to get the correct atmosphere and the co-operation of the author. In the cast are Percy Marmont, Ann Forrest, Margaret Fielding and others. Harry Millard is the director.

With all the galaxy of film splendor, Joseph Plunkett rejoices to announce that his chief film production next week will be that other box office winner, Harold Lloyd. Mr. Lloyd's new picture is called "Why Worry" and emanates from the pen of Sam Taylor, Ted Wilde and Tim Whelan. Fred Newmyer is the director in the case. Mr. Lloyd introduces a new leading woman in this film named Jobyna Ralston, whose work was so eminently satisfactory that Mr. Lloyd has now given her a permanent position with his company.

To the Capitol this week comes Mae Murray's newest picture, "The French Doll." S. L. Rothafel, as per usual, has surrounded Miss Murray with an excellent supplementary program. The picture is directed by her husband, Robert Leonard, and is distributed through the Metro Company. In the cast are Orville Caldwell, Rod La Rocque, Rose Dion, Paul Zaseneuve, Willard Louis, Bernard Randall and Lucien Littlefield.

Next week Hugo Riesenfeld has divided film honors between Bret Harte and Anatole France. George Melford's production, "Salomy Jane," by Bret Harte, is one of the attractions. Jacqueline Logan has the title role, and the supporting cast is headed by George Fawcett, Maurice Flynn and Wm. H. Davidson. The scenario was written by Waldemar Young from Harte's story. "Old Bill" is the title of the film character study from Anatole France's story, "Cranquebille." The film was discovered by Mr. Riesenfeld while in Paris a few months ago, and was adapted by him for American presentation.

Pola Negri in "The Cheat," the George Fitzmaurice production, will play a second week at the Rivoli Theatre, beginning Sunday, September 2. The picture, which is an adaptation by Onida Bergere of the story by Hector Turnbull, has been drawing capacity audiences at the Rivoli's Greater Movie Season this week. Jack Holt plays the leading role opposite the star, and Charles de Roche is featured in the supporting cast.

"The Eleventh Hour," founded on Lincoln J. Carter's melodrama, with Shirley Mason and Charles Jones as the feature players, remains at the Cameo for a second week. This is distributed by the William Fox Corporation, and was directed by B. J. Durning, whose sad death last week brought so much sorrow to a large circle of friends.

The feature picture at the Broadway next week will be a Hoot Gibson production, "The Rambling Kid," released by Universal.

Calling the Hamiltons.

Sam Wood had occasion to call out the name "Hamilton" the other day at the Paramount Long Island studio during the filming of a scene for "His Children's Children" and four men answered. Three of them were members of the cast—Hale Hamilton, Mahlon Hamilton and James Hamilton Rennie. The fourth, James S. Hamilton, assistant to Lloyd Sheldon, production editor, happened to be watching the scene at the time. When they all gathered in response to the summons they immediately went into executive session and organized as the "Four Flying Hamiltons."

A Line or Two.

Any press agent with a pet story sizzling in his think tank has a fine chance to give it over on Labor Day. All the offices will be closed and we expect news will be as scarce as the proverbial hen's teeth. Now don't all speak at once. The line forms on the right.

"Welcome Stranger" Purchased by Edward Belasco Co.—"Youth Triumphant" Changes Name. Marion Davies to the Rescue—Another Soviet Film Is Heralded.

"GOLD DIGGERS" DUE SEPT. 9

QUEEN WILHELMINA'S JUBILEE SEPTEMBER 6

Meeting Sponsored by Dutch Societies Will Be Observed at Collegiate Church.

Queen Wilhelmina's Silver Jubilee will be observed at the Collegiate Church of St. Nicholas, Forty-eighth street and Fifth avenue, New York, on Thursday, September 6th, at 8.30 P. M. The celebration is sponsored by the Netherland-America Foundation and other Dutch societies in New York.

Dutch officials and prominent Americans will address the meeting in commemoration of the twenty-fifth anniversary of the inauguration of Queen Wilhelmina. Speakers for the evening will include W. H. L. Deinarest, President of Rutgers College, Dr. A. J. Barnouw, Queen Wilhelmina Professor at Columbia University, Dr. J. B. Hubrecht, Netherlands Charge d'Affaires, and Dr. Clarence Bouma of the Christian Reformed Church, Passaic, New Jersey.

A feature of the program will be national anthems by a special Dutch chorus. Prayer and invocation will be offered by prominent clergymen of New York.

Following the addresses in the church, Dr. Hubrecht, Charge d'Affaires at the Netherlands Legation, and Mr. P. Montijn, Dutch Consul General in New York, will hold a reception in the Consistory. At this time friends of Holland who wish to send congratulations to Queen Wilhelmina will record their signatures in a book which will be forwarded to Her Majesty.

SERVICES FOR PRINCESS.

Funeral Rites for Lwoff-Parlaghy To-day at 11 A. M.

Funeral services for Princess Lwoff-Parlaghy, portrait painter of many notables, who died Wednesday morning in her home in West Thirty-ninth street, will be held this morning at 100 East Thirty-ninth street at 11 o'clock.

Princess Lwoff was in debt to Ludwig Nissen, a diamond merchant, for $200,000, and at the time of her passing a deputy sheriff was waiting to serve a writ of attachment on the Princess's belongings. It was rumored that the Princess had no friends, but according to one of her closest associates a great number of her friends will attend the plain and simple services.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

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We Congratulate the Exhibitors and Operators in Settling Their Difficulty.

The settlement of the strike between operators and exhibitors is received as the most welcome piece of news emanating from motion picture circles in a long time. A strike at this time would have been a very serious thing. The majority of the theatres would have been forced to close their doors and the remaining few would have suffered from lack of patronage by those who would have sympathized with the striking operators.

Last week the situation looked serious and it seemed to those on the inside that nothing short of a miracle could stop the impending battle. Both sides were equally determined to stand on their own rights. The exhibitors maintained that they could not afford an increase in wage and the operators that they could not continue to work for the salaries given them in the 1922-23 contract. Fortunately for the industry, the leaders on both sides realized what a serious thing a strike would be. The exhibitors would have to pay enormous sums keeping up strike insurance, the operators in giving strike benefits. Either way one looks at the thing, it would have been very bad for the entire industry. The compromise is to be commended and the men, who worked unceasingly night and day to avert an unfortunate crisis, should have the thanks of the New York public.

Strikes always leave scars and bitterness, and no matter how they are settled in the end, they leave wounds that are never entirely healed. If all difficulties in the motion picture business could be settled amicably and with an understanding of the rights of each side and with a knowledge it is impossible to ever end any controversy by giving one side a one hundred per cent. break, conditions would be better in the film business to-day. Our congratulations to the men who worked so valiantly to bring about this settlement.

There May Not Be Many, but There Are Some $2 Pictures.

Exhibitors of late have been raising a hue and cry about the $2 picture, and in nine cases out of ten they are right, but the constant repetition of the statement that the $2 production is a menace to the industry bids fair to drown out the equally important fact that occasionally there does come along a motion picture which is worth a $2 admission, and sometimes more than that.

To mention a few: "Robin Hood," "When Knighthood Was in Flower," "Little Old New York" and "The Covered Wagon" were worth the price, as packed houses and universal praise attest. Looking ahead, there are "The Hunchback of Notre Dame" and "Rosita" soon coming to claim attention, and the prophecy is here made that both, in all fairness to the public and exhibitors, will play at advanced prices for some time to come.

Pictures like these hurt no one at higher admission fees. On the contrary they are the best ambassadors the industry has at the court of public opinion. They help to establish the motion picture in the minds of the people and to create a demand for screen entertainment from which the smaller production derives benefit. The higher returns to the producer are his just reward for turning out fine work and serve to stimulate him to even better creations.

The inferior picture foisted on the public at high prices and riding on the success of worthier productions, is entirely another matter. But in the general excitement over the harm done by the latter, sight must not be lost of the fact that the great production, even at $2, is the best advertisement the industry has.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss, and his company, but he has nothing to say about his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Marc Lachman, one of Universal's exploitation representatives.

A career in the stock and bond business is not all it's cracked up to be, according to Marc Lachman. Although he was only an office boy in a prominent Chicago concern, from which he resigned in order to serve in a similar capacity at the Palace Theatre in the Windy City, he seems to know all there is to know about the business. Office boys always do. He enjoyed keeping the various people with whom he came in contact in the two-a-day house in their respective places until a "bigger and better" opportunity at the Illinois Theatre presented itself.



Marc Lachman.

It was while acting as secretary to the late William J. Davies that Lachman met Harry Fulton, press representative for "The Lady of the Slipper," and it was Mr. Fulton who persuaded him to stop being a sec and become a publicist. "Any one can do it," said his advisor. And Lachman believed it. He was not so attached to his new "art," however, as to resist an invitation to become a theatre treasurer. After a fling at this, during which time he managed to accumulate a full and fancy wardrobe, he came upon some natives of the Windy City who had struck oil in Texas and become rich over night. They wanted the world to know it. And they wanted Lachman to announce it. He did.

But this was not enough. Why should he be a mere press agent? Why not get into the game himself and "get rich quick?" With this in mind he fled to Texas to test his talent in the game of chance, and it proved to be less than the dust. Before he knew it, he was penniless and had to turn to selling canned chile con carne in order to get enough to eat. With this equipment he became dramatic and motion picture editor of the Dallas Times-Herald. One year was enough of this, and he joined the Thomas Ince forces as traveling exploitation representative, after which he did free lance work on the Coast for various producers.

His next step was on the Universal exploitation staff, where he has helped put over "Foolish Wives," "Merry-Go-Round" and "The Flirt." In connection with the last-named film he staged an anti-flirt meeting at the Biltmore Hotel, with actors impersonating characters from the picture. He also arranged what is described as a "Von Stroheim long distance interview stunt," and a "Which Man" contest, which ran in a daily paper in connection with "The Storm."

FOUR FILMS ON FOX SLATE FOR FIRST OF MONTH

A special production, a William Farnum star series feature, an Imperial Comedy, and an Educational Entertainment form the list of releases by Fox Film Corporation for the first seven days of September.

The special is "The Eleventh Hour," pieces of which have been in the exchanges for several days, where exhibitors have been viewing it prior to booking. The production features two Fox stars, Charles Jones and Shirley Mason, and is a film version of the Lincoln J. Carter stage melodrama.

"The Gunfighter" is the title of the William Farnum vehicle, and is the first of that star's efforts under the new Fox policy of "no program pictures." Lynn Reynolds directed the photo-play.

The Imperial comedy, "Why Pay Rent," is the second of this new brand to be released. It will be ready for distribution to-day. "The Rainstorm" was the first of the new series.

"The Mysteries of Yucatan," the Fox educational subject, is in one reel and is an exposition of the ruins in Central America and the traditions and beliefs that surround them.

SMITH ASSUMES JOB AS CHIEF OF UNIVERSAL SALES

Edwin J. Smith, Universal's new general manager of sales, has arrived in New York from London and has assumed the managerial mantle extended to him by Carl Laemmle, president of Universal, following the resignation of Art Schmidt, former sales chief. Smith resigned his post as general manager of the European Motion Picture Company, Ltd., of London, a British distributing organization, to take the Universal position.

"My principal endeavor, in developing my position as general manager of sales," says Mr. Smith, "will be to build on exhibitor relationship and seek new means of cementing Universal friendship. We must continue to have the full confidence of our customers, and correspondingly, as we enjoy the backing of our exhibitor patrons, just so will we be encouraged to take greater chances and take more and more progressive steps in our production policy."

PEEKSKILL CONTROVERSY SETTLED OUT OF COURT.

PEEKSKILL, Aug. 29.

The controversy between Singer Brothers, owners of the Peekskill Theatre, and the Advance Theatrical Company, owners of the Colonial Theatre at Peekskill, has been amicably adjusted. Singer Brothers have purchased the Colonial Theatre for an amount which was fixed by an arbitrator and his determination is understood to be acceptable to all the parties. The agreement to settle the quarrel between these litigants was brought about through the mediation of Elek John Ludvigh, treasurer and general counsel of the Famous Players-Lasky Corporation, to whose efforts and patience the parties have made public acknowledgment.

Nathan Burkan represented the plaintiffs and Guthrie, Jerome, Rand & Kresel the defendants in the action.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

THE man who can solve the mystery of why a producer will spend a small-sized fortune on a stage play or well-known novel and then change the title is deserving of a brass medal. Producers will comb the literary marts of the world to get famous stories. At the same time they will have scouts out calling on the agents trying to buy up the entire theatrical output. And why? Simply to have the satisfaction of filming a popular novel or sucessful play? Certainly the value of these plays and novels can rest with only one thing and that is their popularity with the public. Most of them are changed and made suitable for the screen. It is admitted, nine times out of ten, an original with any claim to dramatic interest is better than the talky plays that have been produced and written with the subject in view of amusing the audiences with their dialogue and not with their pictorial possibilities.

If a producer pays an exorbitant price for one of these stage hits or well known novels why does he then change the title and do his best to hide the identity of his prize? That is a question that is deserving of great consideration.

A scenario writer will tell you no matter how well known he is, he has not a chance to market his wares with the producer until he has either put them on the stage or written them in book form. Is his play any more valuable to the producer after it has been recognized in another form? It should not be. Certainly the film men should always have the courage of their convictions and enough strength of character to put on an original that has merit without waiting for it to be recognized as a famous play or a popular novel.

Change of Titles Ridiculous.

Some of the recent changes of names have seemed to us to to wia the gold plated banana. Take "Captain Applejack" for instance. This was bought by Marcus Loew at a goodly price because of its success on the stage. Instead of taking advantage of the name, Metro now comes forth and announces that the title has been changed to "Strangers of the Night." Sir Hall Caine's "Master of Men" becomes "The Judge and the Woman." Honore Balzac's classic "Magic Skin" will appear on the screen as "Slaves of Desire." Goldwyn, who makes the two latter changes, may use as an explanation that Vitagraph's picture "The Master of Men" may conflict with the sale of the Goldwyn product. As for the "Magic Skin" there is another English picture by the same name.

Famous Players Lasky bought "Leah Kleschna," Mrs. Fiske's stage success, and rechristened it "The Law of the Lawless." Edward Knoblock's play "The Faun" started out with its own name, then it was changed to "Mortal Love," then to "Spring Magic," and last week Mr. DeMille gave a final decision and decided to call his picture "The Marriage Maker." "East of Suez," Florence Reed's play of last season, has been movietzed to "Life's Highway."

A well known man in commenting on these changes said that although these plays may have earned a good name for themselves in the literary and theatrical world they did not conform to the motion picture idea of box office appeal. We ask again, if such is the case, why in Heaven's name buy these expensive plays? Why not give the scenario writer with an original idea a chance? By this we do not mean the uneducated, illiterate man or woman who sends in his idea on wrapping paper, but we mean the man or woman whose literary attainments entitle them to some consideration and who should not be asked to first have their creations published in book or magazine form or put it on the stage before they dare offer them to the motion picture people.

Lon Chaney's Make-Up.

Lon Chaney's make up as the Hunchback of Notre Dame is sure to create comment when the picture opens at the Astor Theatre to-morrow night. So sure were we that Mr. Chaney had exaggerated the character that we read Victor Hugo's description of Quasimodo, the misshapen bell-ringer. After reading what Hugo has to say about this human monstrocity we are sure that no make-up could exaggerate the odd looking dwarf whose enormous head, blind eye and twisted body forms as grotesque a figure as we have ever seen on the motion picture screen.

Lon Chaney after his work in "The Miracle Man" has run to uncanny figures. His specialty seems to be some form of deformed humanity with a soul that is alive despite the hideous external covering. We have had villains on the screen of every shape, size and variety. We have leading men of every sort. But, to my knowledge, there is only one man

LON CHANEY.



Whose Metier Is Playing Roles That Call for Some Queer Specimen of Humanity Such as a Hunchback or a Cripple.

willing to sacrifice himself to his motion picture make-up and that is Lon Chaney.

I wanted to ask him why he chooses these weird, horrible characters. Why he was not satisfied to play straight dramatic or comedy roles. I had never met him until Universal invited me to a luncheon at the Astor Hotel last Saturday and I sat next to him.

"The only objection I would ever have to playing one of these roles," said Mr. Chaney, "is when I am unable to create sympathy. I want always to create sympathy and in the end to win redemption. There would be no purpose in playing so hideous a character if in the end we could not feel the man had a soul and that he had been saved from utter degradation. Aside from the unpleasant features of portraying a character like Quasimodo there is the difficulty of make-up."

Mr. Chaney then went on to tell me some of the suffering he endured while playing the dwarf during the year he spent making "The Hunchback of Notre Dame."

"I carried 72 pounds extra weight," said Mr. Chaney. "It took me two hours every day to apply that make-up. I had to get to the studio ahead of the other players to get ready. The hump on my back and the lump on my chest are made of rubber. I had to have a jacket padded to look like lumps of flesh and then after it was on I had to have the arms cut out. The burden of carrying that extra weight was almost unbearable. There were times when I felt that I simply could not go on. Another terrible feature of the part was the necessity for covering one eye. In the book you will remember, Quasimodo has an ugly wart on his eye. I had my right eye covered for so many weeks that I had spasms in it and have been forced to wear glasses."

Some of His Experiences.

Mr. Chaney tells these things quite casually as if losing the sight in one eye or suffering untold tortures was all a part of the day's work. He has certainly had enough experiences with deformities and burdensome make-up to be prepared for almost any emergency. When he played the legless man in "The Penalty" for Goldwyn he could only stand having his legs strapped down for seven minutes at a time. The picture crawled along because of the difficulty in making it. In the "Miracle Man" he played a beggar who put himself in and out of joint at will. So horrible was the affliction of the pseudo-cripple that people gave him alms just to get him out of their sight and mind.

To look at the creator of all these unhealthy roles one would imagine him to be a man without any claim to charm. One would naturally visualize a man willing to submerge his entire identity into such a character as being in the Ben Turpin class when it comes to looks. While Mr. Chaney is by no means an Adonis, he has a pleasant face and is good-looking enough to be able to play a straight character any time he chooses. He admits these eccentric characterizations were thrust on him after his work in the "Miracle Man."

In the beginning he felt that his destiny as an actor lay in the direction of comedies. As a trouper he played in comedy on the stage but on the screen, to hear him tell it, he was a mess. His first chance was with Universal in heavy roles and having proved his talent lay in heavy drama rather than light comedy he has since that time been cast only in dramatic scenes,

The Suffering Is Intense.

Mr. Chaney in trying to give me some idea of the suffering that is entailed in playing these parts said that night after night he was so exhausted in mind and body he would get home unable to eat his dinner. One night his wife questioned him and he said he was utterly exhausted from carrying the 72 pounds of excess weight and from the horror of playing Quasimodo that he burst into tears unable to restrain himself any longer. He tells this in a rather shame-faced manner, explaining that the only reason he does tell it is so that we may get some idea of the nervous strain of playing such a part.

After hearing Mr. Chaney talk it does not seem likely that he will have any rivals in his field of grotesque characterisation. At the present time he is alone in this particular form of screen portrayal and probably will continue to be.

Hailing from Colorado he is a product of the West. One of the things he tells is that his education did not take him beyond the fourth grade in school. "But," he says, "I intend to make up for that and as soon as I get some money ahead I will try and get that education that was denied me in my youth."

We shall be curious to see just how the public receives Quasimodo. To us, Mr. Chaney endowed him with a certain sympathy that was only apparent after one gets used to the hideous figure. In the very beginning the repulsion is so great there is no other thought but later when the sparks of human understanding and feeling are apparent one forgets the ape-like figure and thinks of the man underneath the horrible exterior. Mr. Chaney will be at the opening tomorrow night. He came East for that purpose.

The Passing of Bernard Durning.

One of the most tragic pieces of news that we have heard in a long, long time was the word that Bernard J. Durning, the husband of Shirley Mason, had died of typhoid fever last Wednesday. We had luncheon with Shirley only a few weeks ago just before her husband was taken sick. Shirley always talked by the hour of her Bernie. What a great director he was, how happy their marriage has been, and of their work together. Shirley never did this to dramatize herself, but simply because she was so crazy about her good-looking husband that she just had to talk about him. At the time I did the story with her I commented on their happy married life and quoting her, said: "I am almost afraid to talk about our happiness because in motion pictures so many dreadful things happen." Separation by death was not in Shirley's mind at that time, but the thought that so many motion picture marriages have gone on the rocks. Mrs. Durning has the sympathy of every one in the loss of her husband. He was just started out on the road of fame as a director. "The Eleventh Hour," which he directed with Miss Mason in the leading role, spoke well for the young man's future. William Fox had recognized his ability and had given him the Gallagher and Shean picture, "Around the Town," to direct when he was laid low by typhoid fever. There have been many deaths in the motion picture business, but seldom one that has brought so much sorrow to all concerned.

Critics Have Their Own Premiere.

Because of the number of openings to-morrow night Mary Pickford telegraphed her representative in New York and arranged for a premiere of "Rosita" on Friday night. The critics were invited to dinner at the Ritz-Carlton and following the dinner were given a preview of the picture. An opening in which Mary Pickford appears is always an important event in New York film circles.

The list of those who have been invited to attend the opening at the Lyric to-morrow night and who have sent their acceptances contains many names, but among those who are of the most interest to picture folk are David Belasco, Lillian Gish, D. W. Griffith, Marcus Loew, Allan Dwan, Gloria Swanson, Nita Naldi, Frank Keenan, Daniel Frohman, Hartley Manners, Laurette Taylor, Mrs. Lydig Hoyt, Neisa McMein, Richard Barthelmess, J. J. McCarthy, Albert Grey and others.

Irene Bordoni to Be at Capitol.

Irene Bordoni has expressed great interest in the motion picture version of "The French Doll," the name role of which she created on the stage. At the present time she is appearing in "Little Miss Bluebeard" and she has been invited to be among those present to-night when the picture opens, and has accepted. Mae Murray plays the lead in the picture version.

Meeting Set for September Fifth.

Next Wednesday is the date set by the Catholic Motion Picture Actors Guild in California as the time for its monster mass meeting. The place will be the American Legion Stadium, and it is said the formation of this guild has demonstrated the fact that there are many Catholics in the motion picture industry. For a long time there was no official recognition given motion pictures by the Catholics and the guild under the sponsorship of the Church is regarded by many people as being a step in the right direction. All of the motion picture persons of the Catholic faith on the Coast have taken a great interest in the new organization which was formed under the leadership of Father M. J. Mullin.

The Fillums May Get Him.

Max Ree, the Danish artist who came to this country with Max Reinhard and who is responsible for the costumes and settings for "Orpheus" and "Midsummer Night's Dream," which attracted so much attention in Europe at the time these plays were produced in Berlin, is beginning to attract the attention of the motion picture producers. Mr. Ree is at the present moment working on the costumes and settings of the new Greenwich Village Follies, which opens in Atlantic City next Monday night. It is said that he has been approached by a number of motion picture people who are interested in his work. Mr. Ree would undoubtedly be a great asset to the film industry.

We Get a Check.

In the course of our life we have received many checks but the one that handed us the biggest surprise was received last Friday. The amount was for 50c so that it was not the size that intrigued our attention but the motive back of sending the money. We took a taxi home a few nights ago and explained to the chauffeur that we had been overcharged. We expected to get a saucy reply saying, "Well, if you don't like it you know what you can do. My meter shows the fare." Instead we were asked what we usually paid and when we told him he said, "I believe there must be something wrong with the meter. What is your name, lady? We will report it to the taxi company." He did that very thing and last Friday we received a check from the Yellow Taxi Company, Lenox 2300, for 50c stating that we had been overcharged and the amount was being returned to us. Well, we'll say the age of miracles is not over yet.

You'll Hear More of This Man.

Sometimes there are people in the motion picture industry who contribute to its success and at the same time do not receive very much notice. Recently Hans Krasely was brought to my attention. He is the man who wrote "Deception," "Passion" and other well known pictures. He is also responsible for "Rosita" which, by the way, is "some" picture. But our review will appear later. We merely want to say Mr. Krasely is deserving of credit and we think he should get it.

"IF WINTER COMES" TO HAVE LONDON SHOWING.

The premier presentation at the Times Square Theatre to-morrow night of the William Fox film version of A. S. M. Hutchinson's novel, "If Winter Comes," will be followed in a week by the London presentation of that production.

Mr. Fox has executed a lease by which the Palace Theatre in London will come under his management. At this house he will present the picture for a season, opening on September 10. An orchestra of seventy-five musicians will be employed. Mr. Hutchinson is personally editing the version of the Fox production which will be presented in the British capital.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

NORMA—THE IDEAL JULIET.

Motion Picture Editor
The Morning Telegraph:

I have followed with great interest the recent different controversies about the two new proposed productions of "Romeo and Juliet" with Norma Talmadge and Mary Pickford. It is a wonderful idea and one that should receive the approval of every one in the industry.

There is no doubt that Mr. Rodolph Valentino is a good actor and one that, as far as looks are concerned, would suit the part of Romeo, but as far as the writer is concerned, I can't see him in that part. Permit me to explain:

The production of "Romeo and Juliet" should be the supreme achievement of the motion picture industry. The entire industry, every producer in it, should co-operate to the success of this production, not for the mere profit of the producer, but for the industry as a whole. If necessary to employ an actor or actress under contract with another concern, let the concern temporarily release them without consideration in order to make the picture a success. Employ the best powers, the best talent, the finest art obtainable.

Do not make a comedy of it, as Fox did with Theda Bara, or a misery, as Metro did with Bushman and Bayne.

Douglas Fairbanks is O. K., but not as Romeo. He and Mary Pickford in the production would be a huge joke that would cheapen the industry instead of enriching it. With all credit to Miss Pickford's artistry, Juliet is not for her. There is only one actress on the American screen capable to play Juliet, and that is Norma Talmadge. All remaining now is her co-player. After several years of active interest in the film game I have now given serious consideration to the possibility of the player for Romeo, and I feel there is only one due. That is Eugene O'Brien. Has the film ever had two more perfect lovers than Norma Talmadge and Eugene O'Brien? No, and never will. The scenario should be done by the only American continuity writer—Miss June Mathis—and the directing by the only director who could do Shakespeare real justice, and that is Rex Ingram; and I believe that Mr. Schenck's friendship with Marcus Loew will make this possible.

I hope to see this fulfilled.

Very sincerely yours,
Victor B. Hedman,
135 State St., Auburn, N. Y.

GREATER LOVE HATH NO FAN.

Motion Picture Editor,
The Morning Telegraph:

For a long time I had not read any mention of my soul's adored, Theda Bara. My ideal of all that is beautiful in womanhood.

Yesterday (Sunday) I thought I will give up The Morning Telegraph, there is never any mention of my adored one. Then I thought if I do there will be some mention of her to my life-long regret. And reading the pages, I saw her and read that: "The contract calls for a series of pictures."

Happiness is mine. I can hardly wait. Theda Bara is the most intelligent woman in the whole wide world. She has the most beautiful eyes in the whole world; hers is a heavenly smile. No one can make me believe other than that Byron had second sight and looked far into the future when he wrote the immortal lines:

"She walks in beauty like the night
Of cloudless climes and starry skies.
And all that's best of dark and bright
Meets in her aspect and her eyes."

I wish I had the combined genius of Byron, Keats and Shelley, then I might try to do her justice.

Thanks to The Morning Telegraph for the information given about my goddess of the glorious eyes. If the editor of The Morning Telegraph can get any news of her, just please put her dear name somewhere on one of the pages of The Morning Telegraph. I will see it.

Here's wishing the circulation of The Morning Telegraph will grow so fast that the Canadian pulp mills will have to put on three shifts to supply the paper.

Sincerely,
Edward E. Jenkins,
1337 N. Thirtieth St.,
Aug. 27, '23. Philadelphia, Pa.

IT'S A GREAT FILM—BUT!

Motion Picture Editor, The Morning Telegraph:

An evening spent at the Rialto is usually a pleasant one for me. This week's performance was delightful. And yet, like the man who ate a sandwich before going to a banquet, I've got a kick coming. In the picture entitled "To the Last Man" they show a scene where large rocks are dislodged from a mountain side and live horses are literally blown to pieces. Is this inhuman act necessary to get an effect?

I've noticed the same thing happen in a scene of "The Covered Wagon." Dumb animals, I suppose, don't mean anything where reality is concerned. But to the average person who loves animals it's a sort of pity to spoil a really good picture. I thought "To the Last Man" one of the best "thrillers" I ever saw, but the episode to which I refer spoiled it a little for me.

Yours truly,
Ken Lorraine.
New York.

WHY SPOIL THE ILLUSION?

Motion Picture Editor, The Morning Telegraph:

On numerous occasions I have visited picture houses that advertised the personal appearance of certain actresses or actors in conjunction with the showing of their respective pictures, and invariably was terribly disappointed with them. Either the actress who plays daring parts will trip out before an audience and gurgle in a high baby voice or an actor who is noted for the manly parts he plays will address his audiences with an effeminate gesture, a toss of his head and a lisp.

Why let the public in on everything? If we like the individuals in the picture why destroy our illusion? Let the dear public dream in happiness with its idols! It seems to me that managers on both the legitimate stage and in the picture industry let us see too much of what is going on behind the curtain. There was a time when the mystery and fascination of the theatre held us spellbound. Nowadays any layman will tell you how the scenes were shot and when a double was used. All the thrill is gone. Give me the old days when we left the theatre wondering how it was done.

Yours truly,
Bela Krainer.
New York.

THAIS MAGRANE IS FEATURED IN "THE ERUPTION" IN BOSTON

By ASHBY DEERING.

Returns to the Stage in a New Play by Anne Bunner, Daughter of the Late H. C. Bunner, Once Editor of Puck, at the Fine Arts Theatre.

800 MARIONETTE PLAYERS DUE

WHEN the Fine Arts Theatre Company inaugurates its season at the playhouse of that name in Boston to-morrow night the featured player will be Thais Magrane. George Holland, who is directing the season's activities at this theatre, selected her to create the leading part in a new played called "The Eruption," which was written by Anne Bunner, daughter of the late H. C. Bunner, famous humorous author and for a long time editor of Puck. Miss Magrane is extremely popular, of striking beauty and an accomplished actress, and the part is expected to give her a splendid opportunity. It is described as being similar to the role of Sadie Thompson in "Rain."

Miss Magrane last appeared in Boston in "The Unknown Purple." For the last year she has given up her stage work to devote her time to the women's auxiliaries of the State of New York, American Legion, of which she was the president. During her administration these women, in association with the Theatre Assembly, of which Mrs. J. Christopher Marks is president, raised the money to open the Veterans' Mountain Camp in the Adirondacks.

A delegation of women members of the auxiliary of the S. Rankin Drew Post will leave to-night for Boston to be present at the opening, when a reception will be given to Miss Magrane after the performance.

Marionettes Due To-day.

Five hundred Marionette Players and much scenery of the Teatro dei Piccoli of Rome are due to arrive at the port of New York to-day on the steamship Celtic. The troupe will be presented for the first time in America at the Frolic Theatre in the New Amsterdam Building next Monday night, September 10, under the management of Charles D. Bingham.

The Marionettes are accompanied by Prof. Vittorio Podrecca and Cav. Romano Fiorini, the two directors of the Teatro dei Piccoli, and the staff of the organization, which numbers about twenty-five operators, speakers and singers. Much stage equipment, shipped direct from Rome, arrived here a week ago.

Dr. Podrecca, the founder and artistic director of the Teatro dei Piccoli, is secretary of the Royal Academy of St. Cecelia, in Rome, and both Dr. Podrecca and Cavalier Fidora have been decorated by the Italian Government, the decoration of the Italian Ministry of Art having been conferred upon Dr. Podrecca only last March. It is said that the Marionettes have been seen by the Italian Royal Family no less than sixteen times.

New Policy of Poli Houses.

"Wildflower" will open its road tour and likewise the new theatrical season at Bridgeport, Ct., with a holiday matinee to-day at Poli's Majestic Theatre.

Eva Olivotti, an Arthur Hammerstein discovery, will play the role originated by Edith Day. Others in the cast are Bobby Bernard, Carrie Reynolds, Olof Heckinger, Dorothy Gompert, Paul Donah, Allen H. Fagen, Charles Barrow and the dancing team of Dempsey & Wood.

Mr. Poli has made arrangements with the Columbia Amusement Company, whereby, subsequently, burlesque will be presented each Monday at the Majestic, here, and at Poli's Waterbury house. Each attraction is limited to three days. The remainder of the week will be filled by the legitimate shows in each city.

Incidentally, "Wildflower" will also open the theatrical season at the Court Square Theatre, Springfield, Mass., on September 10.

Florence Reed in Boston.

Old Home Week will be observed in Boston to-day with the arrival of Florence Reed, who begins a two weeks' engagement at the Colonial Theatre in Charles Dillingham's production of "The Lullaby," before coming to New York to the Knickerbocker Theatre on September 17.

Entirely aside from the fact that Boston has been the scene of some of the greatest of Miss Reed's triumphs, are the facts that Frank Morgan, a member of the cast, was formerly a member of the advertising staff of the Boston Herald; Miss Marianne Walter is a graduate of Simonds College, Boston, and Miss Grace Perkins spent a large share of last Winter there in "Lightnin'." The Back Bay Silver Cornet Band and Hook and Ladder Company No. 3 are both expected to turn out in their nice hot uniforms to do the honors to-day.

Bills of Guignol Players.

The Selwyns announced yesterday complete bills for the first four weeks of the limited ten weeks' engagement of the Grand Guignol Players from Paris. This morning subscription books are open for the entire series of performances. The bill will be changed every week.

The Selwyns wish to have it known that at this time no reservations other than for the entire ten weeks' season of the Grand Guignol Players are being filled. Later on reservations will be made and orders for seats taken and filled for any single performance or set of performances.

The bills for the first four weeks, beginning on Monday night, October 15, at the Frolic Theatre in the New Amsterdam Theatre Building, are as follows:

First Week—"Sur le Banc" ("On the Bench"), a comedy in one act by Charles Henry Hirsch; "Au Rat Mort, Cabinet No. 6" ("The Dead Rat, Room No. 6"), a drama in one act by Andre de Lorde and Pierre Chaine; "Une Nuit au Bouge" ("The Night of Terror"), drama in one act by Charles Mere; "Le Beau Rôle" ("The Star Role"), a comedy in one act by Max Maurey and Henry Duvernois.

Second Week—"Madame, je vous aime" ("Madame, I Love You!"), a comedy in one act by Serge Verber; "Les Crucifies" ("Crucified," or "The Night of the Twelfth of May, 1848"), a drama in two acts by A. P. Antoine and Charles Foidlous; "Le Court Circuit" ("The Short Circuit"), a comedy in one act by Benjamin-Rabier and Jouflot.

Third Week—"Prenez Ma Dame" ("Take My Lady"), a comedy in one act by Maxime Girard; "L'Horrible Experience" ("A Horrible Experience"), a drama in two acts by Andre de Lorde and Binet; "Le Chauffeur" ("The Chauffeur"), a comedy in one act by Max Maurey.

Fourth Week—"Le Recommendation" ("The Recommendation"), a comedy in one act by Max Maurey; "Gardien de Phare" ("The Keeper of the Lighthouse"), a drama in one act by P. Autier and P. Cloquenin; "Les Trois Masques" ("The Three Masks"), a drama in one act by Charles Mere; "Le Pharmacien" ("The Chemist"), a comedy in one act by Max Maurey.

It will be seen that each weekly bill is made up of two comedies, one opening and the other closing the performance, and two dramas. One of these dramas in each case is a much heralded Grand Guignol "shocker." And the second drama is pretty "strong meat," too. The comedies are the lightest and airiest of French pieces, so each Grand Guignol bill is well balanced for all theatregoers. Each bill will furnish the delicate humor of satiric comedy; and it is said American audiences will be "thrilled" as never before, in the theatre or elsewhere, by the Grand Guignol "terror plays."

The Selwyns call attention to the fact that no bill or single piece on any given bill during the entire ten weeks' engagement of the Grand Guignol Players will be repeated, unless by special request.

Extravagance of Dillingham.

It seems that Charles Dillingham is willing to pay a royalty of close to $1,000 a week for a catch word of his own invention. While the cost is not exactly a royalty, it will amount to practically the same thing during the run of the Sam Bernard-William Collier revue, "Nifties of 1923," now in rehearsal at the Fulton Theatre, where the attraction will be revealed soon to the New York public.

A day or so ago Mr. Dillingham was casting about in his mind for a fitting appelation for the effulgent beauty chorus which will be a feature of the show.

"Something that rhymes with 'nifty' is the word we want," said William Collier, who was sitting in on the conference.

"'Fifty'," said Mr. Dillingham. "'The Fifty Nifty Girls' is it."

"But we planned to have only forty girls," said Mr. Collier.

"Then we will get ten more girls," said Mr. Dillingham. "A good catch-word is worth the salaries of ten more girls."

So to-day ten new girls will join the Bernard-Collier cast and the ensemble will be officially known as "The Fifty Nifty Girls."

Five Short Comedies.

Leslie Howard, who is appearing with Cyril Maude in "Aren't We All?" at the Gaiety Theatre, yesterday arranged with his uncle, Wilfred Hoy, the English film director who is now in America, to write the scenarios for five short comedies which will be made in America under the direction of Mr. Hoy.

Mr. Hoy is working out a plan for the American production of films which will be intended primarily for exhibition in England. The casts will be composed mainly of English actors who are now in America, and the pictures are to be made here instead of in England, chiefly because of better working conditions, as regards weather and laboratories.

"Wildwood" Rehearsals.

"The Deep Tangled Wildwood," the latest work of George S. Kaufman and Marc Connelly, authors of "Dulcy," "To the Ladies" and "Merton of the Movies," will be given its first performance at English's Opera House in Indianapolis on Monday evening, September 24, going from there direct to the Blackstone Theatre, Chicago, to begin an indefinite engagement on October 1.

The new piece will be presented under the management of George C. Tyler and Hugh Ford and it will be staged under the personal direction of Mr. Ford. Rehearsals will begin to-morrow.

The cast will include James Gleason, Robert McWade, Gertrude Hitz, Mildred Booth, George Alison, Ralph Sipperly, Albert Tavernier, Dorothy Willis, Devah Morel, Angela Ward, T. M. Cahill, Harry Cowley, Warburton Guilbert, Fred J. Nicholls, Sam Janney and a dozen others.

Tom Lewis's Oration.

Setting forth a speech or a letter in cold type and then laying it away for a while, until it has passed from your mind temporarily, is generally a pretty good test of the value of your utterances. But not always.

A director of the Du Pont Company after seeing "Helen of Troy, New York" at the Selwyn, wrote a letter to Tom Lewis asking him for a copy of the speech he delivers to his board of collar factory directors in the first act of the Kaufman-Connelly musical comedy.

"Good publicity, send it to him," said the management of "Helen."

"Stop kidding," replied Lewis, "that's no speech, just a lot of words and I couldn't tell you myself what I say."

An inspection of the manuscript proved that Lewis was right. The authors simply put it up to Tom and he orates according to his moods.

Determined to favor the Du Pont Company with a copy of the speech, a shorthand artist was planted in the theatre to take down the address and when her notes were transcribed the whole thing looked so silly that everybody gave up. Just a conglomeration of words that in cold type didn't mean a thing.

And yet Lewis's oration to the directors is a great bit of satire on such meetings in general, and indicates that he has a keen understanding of what goes on behind closed doors when the big fellows of mighty corporations get together for what modern business men are pleased to call "conferences."

"Rain" on Saturdays.

Beginning with this week, Jeanne Eagels in "Rain" at the Maxine Elliott Theatre, will give the usual Saturday matinee and night performances.

Want List of Little Eyas.

The Duncan Sisters, who are appearing as Topsy and Eva in a musicalization of "Uncle Tom's Cabin" at the Alcazar Theatre, San Francisco, have sent in a hurry call for a list of the famous actresses of the past and present who have impersonated Eva in "Uncle Tom's Cabin."

They do not say what they want to do with the list. But don't all speak at once. "Uncle Tom's Cabin" was produced seventy-one years ago and since that time Uncle Tom has been given several hundred productions.

Greeks Would Taunt Italians.

John Golden and Austin Strong, just down from Nantucket, were inspecting the performance of "7th Heaven" Friday night when a music publisher stopped Golden in the foyer of the Booth Theatre.

"Give me another song hit like your 'Poor Butterfly'—a war song for the Greek-Italian War"— he said. "Why Irving Berlin——"

"Too late," said Golden. "The hit is out and over. The Greeks will taunt the Italians with 'Yes, We Have No Bananas.'"

Featured Dancer in Casanova.

Desha, the lovely subject of 200 famous works of sculpture, will be one of the featured dancers in the Fokine ballet which Fokine has staged for "Casanova." The long-awaited production will be presented soon by A. H. Woods, in association with Gilbert Miller, at the Empire Theatre. Lowell Sherman, supported by Katharine Cornell, will be its star.

Engaged for Music Box Revue.

Phil Baker will be in Irving Berlin's third annual Music Box Revue, now in preparation.

Sousa to Conduct 250 Pieces.

Lieutenant Commander John Philip Sousa, who recently began his thirty-first season at the head of his own band, will end his annual engagement at Willow Grove Park, Philadelphia, Saturday, September 15, and will come to New York for his only appearance of the year in this city. On Sunday night, October 7, he will direct a band of 250 pieces—his regular band, which numbers 103 pieces, augmented by 150 additional men who have been under his direction during other seasons and are now in New York—at a concert to be given in Madison Square Garden, under the auspices of the National Navy Club. After this concert he will begin his journey to the Pacific Coast.

The bandmaster has arranged a three weeks' tour through New England, which will begin in Boston on September 16. During his New England tour he will visit Portland, Me., while on New Year's Day he will give a concert in Portland, Ore. Other geographical extremes on Sousa's route this season are San Diego, San Antonio and Havana.

"Two Fellows and a Girl."

Some of the dramatic writers insist that Broadway is still waiting for the first absolute and perfect hit of the new theatrical season. Edwin "Waistcoat" Dunn, who represents George M. Cohan, is just as persistent in declaring that "Two Fellows and a Girl" fills the bill as nothing else can ever do. This is his latest effusion:

"All the world loves a hit, and the hit of all hits in New York at the present time is George M. Cohan's production of the Vincent Lawrence sweetheart play, 'Two Fellows and a Girl,' which is doing a standing room business at every performance at the Vanderbilt Theatre these September nights.

"There is an indefinable something about this comedy, a charm of action, atmosphere and environment that cannot be described exactly. Sha I we say that it is extremely tonic? Yes, that's it: a tonic with a blend of novelty and a tone of actuality, and the concoction offered is extraordinarily refreshing and stimulating.

"Then, too, it is so beautifully played, one cannot say of this or that particular actor, he did his work better than so and so. Both Allan Dinehart and John Halliday play flawlessly, Ruth Shepley with warmth and sympathy, while Claiborn Foster in the role of a fledgling flapper adds pure delight to a charming evening in the theatre."

ON THE STAGE



Photo by Fox & McCutcheon.

THAIS MAGRANE.

Featured player in a new play, called "The Eruption," by Anne Bunner, which opens at the Fine Arts Theatre in Boston to-night.



Photo by National.

HELEN MACKELLAR.

Who is to be starred by A. H. Woods this season in new Willard Mack play, "I Am For Sale."

ON THE SCREEN



Photo by Kendall Evans.

MAE MURRAY.

She adds to her fame in "The French Doll," screened yesterday at the Capitol Theatre.



PATSY RUTH MILLER.

As Esmeralda in "The Hunchback of Notre Dame" she scored a great success at the Astor last night.

NEW PICTURES AS REVIEWED BY MORNING TELEGRAPH STAFF

CHANEY TRIUMPHS IN "NOTRE DAME"

Character Actor Does Remarkable Work as Bell Ringer in Latest Universal Spectacle.

SETTINGS ARE ENORMOUS

Picture Proves Success Despite Unfavorable Predictions From Coast. Has Box Office Appeal.

By LOUELLA O. PARSONS.

The first-night audience at the Astor Theatre saw last night "The Hunchback of Notre Dame" with the accompaniment of Hugo Riesenfeld's musical score. I saw it in the darkened projection room with only the whirr of the projection machine, but the absence of the music did not destroy the two definite impressions that I carried away. One, that the settings were as fine as I have ever seen on the screen, and the other that the Hunchback created by Lon Chaney is so horrible and so devastating to the eye and the pence of mind that it leaves one in a curious wrought up condition, wondering how so grotesque a figure can possibly create any sympathy.

At first I was inclined to feel that Mr. Chaney had exaggerated Quasimodo, but refreshing my memory with Victor Hugo's novel I find his description of the bell-ringer fits the screen conception exactly. And, strangely enough, after the first moments of repulsion at this uncanny monstrosity, Chaney makes a bid for sympathy—and gets it.

Reports from the West Coast, where "The Hunchback of Notre Dame" was shown at a preview, were not encouraging. "Another million dollars gone where the woodbine twineth," was the verdict issued by a few privileged souls who had been permitted to see what Universal did with Victor Hugo's story. Then I saw for myself—and I had to discount a large percentage of this premature gossip I had heard. In all honesty I have to say there is something wrong somewhere—surely I could not hold so different a view from my confreres on the West Coast.

Present Version Re-edited.

Then I heard the truth. The West Coast version was unedited, badly assembled and put together without any eliminations. Robert Sherwood and Hugo Riesenfeld, I understand, are responsible for the re-edited version, which is a piece of work of which many pleasant things can be said.

"The Hunchback of Notre Dame," laid in the fifteenth century when civilization was at a low tide, has all the touches of depravity, suspense and ghoulish terror that characterizes the novels of Hugo. The famous Notre Dame, standing after all these centuries still a place of worship in Paris and one of the sights American tourists never fail to visit, is the center of the story. In fact, we are told in the original, Mr. Hugo called his book "Notre Dame" and made the church and not the hunchback the main issue. The present Notre Dame has not the wide approach and steps that holds so much of the action of the story, but the rest of the great cathedral remains as it was in those early days, when there was a constant fight between the church and the wicked element which dwelt in the sewers and byways of the French capital.

The motion picture cathedral looks like a gigantic piece of architecture. Its faithfulness to detail will induce many folk to ask if "The Hunchback of Notre Dame" was not produced in Europe. It was made in this country—and while the excellence of the settings and the exceptional lighting could be made the subject of an article it is not our purpose to disclose any secrets of the camera or studio—sufficient to say Universal went after big effects and succeeded in getting them. How it was done does not matter.

With the original story fresh in my mind I am willing to encounter the wrath of bygone author spirits, and present playwrights, too, and say a large part of the license taken by Edward Love, Jr., who adapted the story, was permissable. What would have happened if the story was filmed as Hugo wrote it is easy to say. The public would have turned in horror at the wholesale slaughter of all the characters and asked for a little light and a little air, please. I did regret, however, that the goat did not have more of a chance on the screen. With the marvelous things animals do in the pictures these days it seemed to me the director missed a big chance in not getting a little comedy relief with the antics of this trained pet of Esmeralda.

Comedy Would Be Welcome.

The majority of Hugo's novels are so pitifully bereft of any lightness that we feel every excuse for a comedy touch should be utilized. In the motion picture version of "The Hunchback of Notre Dame" the moments of bloodshed and crime are lessened somewhat by the romance of Esmeralda and Phoebus, the two young lovers who are spared to each other in the end after a stormy session of murder, pestilence and sudden death.

In those days of continuous warfare between the aristocracy and the poor, everything was intrigue and dark-laid plots so that the truth was never believed and lies flourished boldly in their place, causing the wicked to go free and the innocent to suffer. A human life was of less consequence than a troublesome fly. Even Esmeralda, in the book, is hanged for a crime that she did not commit. We are glad Universal decided to let her live. It leaves a pleasant taste in the mouth.

Esmeralda, who was stolen by the gypsies from her cradle and later sold to Clopin, the king of the beggars, whose realm is laid in the "Court of Miracles" where the crippled walk and the blind see as soon as they cease plying their trade, is played by Patsy Ruth Miller. She is suitably cast so far as her slim, youthful beauty is concerned, but in some of the heavy dramatic scenes she seems a little bewildered. Fortunately, she is flanked by Lon Chaney and Ernest Torrence who save these big dramatic moments with their artistry and skill. Her good looks, too, will go a long way to cover up any defects in her acting.

Lon Chaney's performance we do not doubt, will be the center of much discussion. But whatever conclusion is reached one admits his characterization is unique in the annals of motion pictures. It is remarkable when one considers the excess weight of seventy-two pounds he was forced to carry to heighten the effect of the hump and the protruding breast, visible signs of his deformity.

Torrence Does Fine Work.

Ernest Torrence as Clopin, king of the underworld, has another big success to his credit, although he has not the opportunity in this that he had in "The Covered Wagon" and "Tol'able David," but his work, nevertheless, stands out as one of the artistic performances of the picture.

Norman Kerry, as Phoebus, plays a role not unlike the one he had in "The Merry-Go-Round," and as the brave knight he gives a convincing performance and is adequate in his part. Others who give satisfactory accounts of themselves are Nigel de Brulier as the priest, Gladys Brockwell as the mother of Esmeralda and Brandon Hurst as Jehan the villain.

Undoubtedly there are scenes, titles and bits of acting that might be eliminated in "The Hunchback of Notre Dame." No picture has ever been made that is 100 per cent. perfect, but the mistakes are in the minority so it seems unnecessary to call attention to them, especially when the finished result is so satisfactory. Carl Laemmle and R. H. Cochrane have made a production that, both from an entertaining and an educational viewpoint, is all that one can ask—and that is big praise when so often attempts are made to do big things and fail.

Wallace Worsley, the director, can also take his bow. His part has been well played, as has that of Edmund T. Loew, Jr., the writer who adapted the Hugo story—and every one will admit adapting a story that had so much that had to be changed on the screen was no light task.

"The Merry-Go-Round" is doing a flourishing business and we are willing to wager "The Hunchback of Notre Dame" will also help the exhibitor to pay his rent. It has all the points that make for a popular appeal—a love interest, beautiful settings, suspense, villainy, intrigue and, best of all, a fine pictorial description of Paris at the time Columbus discovered America.

These reviews will be broadcast to-night by radio from station WOR by The Morning Telegraph, through the courtesy of L. Bamberger & Co., of Newark.

'THE FRENCH DOLL' ALL MAE MURRAY

Star Predominates in Light and Lavish Feature as Center of Capitol Theatre Program.

WEARS MANY COSTUMES

By D. G. WATTS.

This week's feature offering at the Capitol Theatre is Mae Murray in a version of "The French Doll," which recently provided an appropriate stage setting for Irene Bordoni. It is, in its way, a vehicle also well adapted to Miss Murray for it provides her with the role of a temperamental French girl, with unlimited opportunity to appear in Frenchy clothes and with a fete scene in which her dancing ability is put to good use.

Miss Murray is a good drawing card and here her characteristic poutings, smiles and gestures are more in evidence than in any other of her recent pictures. There is also no doubt that this star has ability second to none in the wearing of exotic costumes, and here, again, she is more lavish than usual.

If fault is to be found with the picture it is that the star seems almost to be giving an imitation of herself. Vaudeville and the revues have many clever performers, who specialize in bringing out the salient points, in giving, a concentrated essence, briefly and with exaggeration, of other well known performers, but in the present case Miss Murray is being Miss Murray so hard throughout the six or seven reels that its effect toward the end is somewhat cloying.

Back of the star's pirouetting before the camera there is the outline of a story, but hazy at best, concerning the attempt of the girl's family, in league with a shady manufacturer of fake antique furniture, to foist some of their "art treasures" onto the hero, a wizard in the canned fish industry, but a little short on culture. However, this does not amount to much. At times it is almost funny, but at other times rather silly. First and last, the production has Mae Murray written all over it in large letters and her fans will probably be quite satisfied with these many glimpses of her.

Mr. Rothafel's presentation leaves nothing to be desired. An excellent overture, made up of selections from "Boheme," opened the program, followed by two ballet numbers headed by Mlle. Gambarelli. A scenic called "Salmon Fishing," from the "Field and Stream" series, is the first picture shown. This is followed by a new edition of the Capitol broadcasting unit, introducing some of the artists who broadcast the Capitol Sunday evening concerts. There are six special numbers to this offering.

The screen magazine is presented and the feature is then introduced by a prologue in which Thalia Zeneu does a dance in excellent imitation of Mae Murray. Owing to the length of the program and the light quality of the main picture the usual short comedy is this week eliminated.

'WHY WORRY' CURE FOR INCURABLES

It Takes a Giant and a Revolution to Make Harold Lloyd Forget Imaginary Ills.

FEATURE OF STRAND PROGRAM

Marimba Band, Preceding Picture, Furnished "Atmosphere"—Ballet Number Included 4 Specialties.

By HELEN POLLOCK.

To describe "Why Worry," which is the current attraction at the Strand, is as difficult as to describe the sensation of being tickled in the ribs. The piece is broad farce, with an occasional bit of burlesque; a combination of what is oldest and newest in this type of work. There is nothing particularly original in the idea of the imaginary invalid who, while searching for rest and quiet becomes embroiled in a South American revolution. The authors, however, play the theme with variations so elaborate that one soon loses the central story as one loses the tune of "The Mocking Bird" when played on the Wurlitzer.

Harold Lloyd, as Harold Van Pelham, belongs to a club of wealthy society idlers, and enjoys poor health. Accompanied by his nurse (Jobyna Ralston) who "has her heart and soul in her work—especially her heart," he seeks peace and seclusion in the tropics. Arriving at his destination he finds himself in the midst of a hotbed of revolution, and is arrested and placed in a cell with Colesso, a giant "wild hermit of the mountains" suffering with a toothache. The two escape from jail, and the tooth-pulling episode which follows provokes roars of laughter.

Colesso and Harold become great pals and their efforts to put an end to the revolution include making human tenpins of the enemy. The man in charge of the revolution is Jim Blake, a "renegade American" with designs on the nurse, and when the interesting invalid is called upon to protect "our Nell" he shows a fighting streak, and after the necessary bravadoes declares his love for the pretty miss. If you will sit down and think hard for a while you may be able to conjure up some of the things that happen as a result of this forced segregation.

Mr. Lloyd has extracted from the theme by Sam Taylor, Ted Wilde and Tim Whelan every grain of amusement there is in it. Every obvious consequence of the imprisonment has been utilized, and characters and characteristics without number have been added to the sum total of incident in this slap-bang riot of absurdity. As an antidote for the blues, and a campaign against the "Always Ailing League," the picture's service is great enough to warrant the erection of a statue to Mr. Lloyd by an appreciative public. Colesso, played by Johan Aasen, who is said to measure eight feet nine and a quarter inches and to weigh 460 pounds, shares stellar honors with Mr. Lloyd. Jobyna Ralston has little to do as the nurse, but she does that well. The picture is not quite as good as "Grandma's Boy" and "Safety Last," but "Why Worry"—when Harold Lloyd's in it?

The overture is Liszt's "Les Preludes," which is followed by "Statuettes," a dance fantasy, and selections played by a Marimba band serve as South American "atmosphere" preceding the Lloyd feature. In addition to the Pictorial there is an Aesop's Fable called "Derby Day" and "Odds and Ends," a compilation of short scenics.

BALLET DANCER HELD IN RUSSIA

Mlle. Klementowicz, Wife of Mark Strand Master, Has Trying Experience.

REQUISITIONED TO TEACH

While on a trip to Warsaw to visit her mother, who was reported desperately ill, Mlle. Leokadja Klementowicz, a Russian ballet dancer of considerable prominence in this country, was held by the Russian Soviet Republic and her return to America delayed for several weeks, according to a cablegram received by Joseph Plunkett, managing director of the Mark Strand Theatre.

Her case is said to parallel those of many other artists of Russian nativity who were compelled to return home to care for destitute families or protest against the confiscation of personal property. Mlle. Klementowicz is in private life the wife of Anatole Bourman, ballet master of the Mark Strand Theatre and former member of the Imperial Russian Ballet.

Upon the improvement of her mother's condition Mlle. Klementowicz accepted a limited engagement in Warsaw, which required the creation of several special dances for a new futuristic play called "Kerlik," from the pen of a 19-year-old author named Anton Varvarich. It is said that the success of the play was in a great measure attributable to the sensational way in which the dances were staged. Mlle. Klementowicz informed Mr. Plunkett that she would bring the stage plans back with her when she returned and would make an effort to duplicate the dances in New York.

Soon after her great success she was requisitioned to teach in the public ballet schools of Petrograd, and a group of friends were officially detailed to conduct her there. Spacious halls of the former imperial palace are utilized for ballet classes and children of all ages are crowded into them. Though learning of dancing by children is not compulsory in Russia, all eligible pupils desirous of this accomplishment must be taught under the present regime and the Government makes due provision for the maintenance of such schools. Mlle. Klementowicz was sent to the leading ballet school of Petrograd.

Due to the recurrence of her mother's illness, Mlle. Klementowicz's stay in Petrograd was reduced to four weeks from the allotted six demanded from every visiting artist. This was made possible only through the graciousness of Mlle. Lubova Cherkoff, her friend since student days, who volunteered to replace her in order to speed Mlle. Klementowicz to her mother's bedside.

Mlle. Klementowicz will finally return to America on the President Roosevelt, which arrives September 7.

MOLLIE EICHORN DROWNS IN RIVER

Daughter of Film Man Was Expert Swimmer, as Was Her Escort.

EXHAUSTED ON WAY TO SHORE

Friends of Miss Mollie Eichorn, daughter of Herman Eichorn, a motion picture salesman connected with the Graphic Film Corporation, were astonished to learn Saturday that she had been drowned while canoeing on the Rackette River in Lawrence County, where she was spending her vacation.

The Rackette is not a large stream and the girl was an expert swimmer. Besides, the guide who accompanied her, Claude MacRodie is regarded as one of the best swimmers in that whole section.

Mr. Eichorn, on receiving news of the tragedy at once proceeded to Parishville, where his daughter, accompanied by a woman friend, was staying at the Pinehurst Inn, kept by A. H. Bresse. MacRodie is a son-in-law of Mr. Bresse.

He was informed that on Friday his daughter went fishing with the guide. Her friend, Miss Mildred Sarlow, of 1141 President street, Brooklyn, had intended to accompany them, but decided at the last moment not to go.

The guide says that while they were fishing from a canoe the boat overturned and threw them into the water. They were, he says, about a mile and a half from the shore, which indicates that they were in a lake rather than in the river proper. For a time they clung to the boat and called for help. As no one responded they decided to swim for it. MacRodie says the girl clung to him on the way to the shore until he, too, began to lose strength. Finally she relinquished her hold and sank out of sight. The guide reached the hotel, his clothing soaked and almost in a state of collapse.

The body was recovered Saturday.

Mr. Eichorn has asked that a thorough investigation be made by State troopers, who were notified.

Mrs. Eichorn, the girl's mother, was killed in an automobile accident about a year ago. Mollie was the only child.

The young woman spent her vacation at the same hotel two years ago and on her return said that MacRodie, the guide, was one of the best swimmers she had ever met.

MARY NASH TO REHEARSE IN "POLLY PEARL" ON SEPT. 13

By LEO A. MARSH.

In Her Support Will Be Elizabeth Risdon, Gavin Muir, Ethel Jackson and Frank Horton—"Casanova" Opens Next Monday Night in Baltimore—Due at Empire September 24.

MISS RAMBEAU IN WEST

ANOTHER of A. H. Woods's ceaseless producing ventures will get under way on September 13, when Mary Nash begins rehearsals in "Polly Pearl." This play is none other than Martin Brown's drama, "A Gentleman's Mother," which Sam H. Harris tried out last Spring with Jeanne Eagles in the leading part, but it has been completely rewritten by the author since then along lines laid out by Mr. Woods and it will be given a hearing here late in the Fall.

In Miss Nash's support will be Gavin Muir, Elisabeth Risdon, Ethel Jackson, Frank Horton, Leonard Wiley, Austin Fairman and Teddy King.

Miss Nash for the last two years has been cavorting here and about the country in "Captain Applejack," under the management of Sam H. Harris, so that in the projected enterprise, Mr. Woods not only has acquired the play from the latter manager but the star as well.

"Casanova" Next Week.

Meantime, rehearsals of "Casanova," the joint venture of Mr. Woods and Gilbert Miller, is hard at it rehearsing in preparation for the opening next Monday night in Baltimore.

Another week will be played in Atlantic City and then the drama is due at the Empire Theatre on September 24.

Lowell Sherman will be the star of this production and others in the company will be Katherine Cornell, Judith Vosselli and Ernest Cossart.

Robert Edeson Better.

Robert Edson's condition is much improved, according to a wire his wife, Mary Newcomb, received yesterday from the Coast, where her husband has been playing in pictures.

Indeed, according to the same source of information, his illness has never been of a grave nature, as Miss Newcomb, leading figure of "The Woman on the Jury," at the Eltinge, is informed the reports concerning him have been grossly exaggerated and there is no cause for worry.

Miss Newcomb has continued in her part without missing a performance, another signal tribute to the constancy which the folk of the stage have for their work.

Miss Rambeau on Coast.

Marjorie Rambeau continues her stock work in Los Angeles and late this month will turn her hand to the useful experiment of trying out the play by George Middleton which Mr. Woods has selected for her use in New York this Winter.

It is called "The Road Together" and will be given a hearing on the stage of the Majestic in Los Angeles on September 30.

"Dancing Honeymoon" Opens.

The Selwyns and George Choos presented their English musical comedy importation, "The Dancing Honeymoon," at the Apollo Theatre in Chicago on Sunday night to a gross of $3,965, pretty close to a box office record.

The show, originally known as "Battling Butler," had previously played an engagement of a fortnight in Detroit. Charles Ruggles has one of the featured roles in the company.

Speaking of Road Figures.

It is pretty early to pass accurate judgment on conditions in the outlying districts, perhaps, but errant agents returning to town report the road, and more especially Chicago, much better from a business standpoint than it has been in many moons.

Mr. Brady proved it for Chicago this Summer by running his comedy, "Up She Goes," for twenty-four consecutive weeks to profitable sales, and several of the early touring attractions now engaged in dealing with customers beyond Manhattan are making an equally good case for the territories they have visited: For instance, Irene Bordoni and "Little Miss Bluebeard" gathered in $2,600 in two performances in New London before they reached the Lyceum Theatre here.

Working New London Hard.

In fact, the booking powers seem to feel New London is capable of bearing a much bigger theatrical burden this season than ever before was asked of the little city.

The second company of "The Gingham Girl" played to absolute capacity on Thursday night last, and so three big musical productions are listed to follow that show this week.

A second company of "Wildflower" will open there to-morrow evening, with "Good Morning, Dearie," booked the next night. Then on Saturday the New England branch of "The Clinging Vine" will entwine itself about the portals of the Lyceum Theatre there for two performances.

The house has a capacity of about 400 seats on the lower floor.

Splitting Week in Bridgeport.

Not content with the franchise for legitimate road shows in Bridgeport this season, the Poli management has devised a scheme to utilize the overset time at its Majestic Theatre in that city by giving over the latter half of the week to burlesque.

Then, by way of eking out a full week, the time is divided with the Poli house in Waterbury, the first half being set aside for burlesque and the latter half to legitimate attractions.

This gives the Poli outfit a full week of road shows without interfering with the week of Columbia burlesque, which it is booking by arrangement with the Columbia Wheel.

"Nobody's Business" Seen.

Robert McLaughlin is in Cleveland this week looking over the new play by Guy Bolton and Frank Mandell, "Nobody's Business," which opened at his stock house, the Ohio, on Sunday evening.

The play seemed to be well liked by the first night audience and Mr. McLaughlin is seriously thinking of presenting it in New York before the Christmas holidays have come.

Minna Gombel, Josephine Drake and George Probert head the cast.

About That Title.

George C. Tyler is said to have changed the title of "West of Pittsburg," the new Kaufman-Connelly opus, because he felt the original name might prove offensive to the theatre-goers of Chicago, who are privileged first to view it on October 1.

"The Old Homestead" was the first choice and then "The Deep Tangled Wildwood" was finally set for the billing. Hugh Ford, who is staging the production, will also be associated with Mr. Tyler in its presentation. In the cast will be James Gleason, Robert McWade, Gertrude Hitz, Mildred Booth, George Allison, Ralph Sipperly, Albert Tavernier, Dorothy Willis Derah Morel, Angela Ward, T. M. Cahill, Harry Cowley, Warburton Guilbert, Fred J. Nicholls, Sam Janney and several others.

"The Deep Tangled Wildwood" will have a preliminary engagement in Indianapolis on September 24 before going to the Blackstone, Chicago, for a protracted stay.

George M. Cohan Leaves.

George M. Cohan left yesterday morning for Philadelphia to attend the reopening of "Little Nelly Kelly" at the Forrest Theatre there last night. Charles King and Elizabeth Hines head the cast, which was seen all last season at the Liberty Theatre.

A second company of the same show is now in the process of preparation and will begin a tour in Springfield, Mass., on September 24.

"Rosie O'Reilly" Soon.

"The Rise of Rosie O'Reilly," Mr. Cohan's latest musical comedy, is rounding out the last few weeks of its highly successful run at the Tremont in Boston. It is due in New York about October 1.

No. 2 "Artists and Models."

A second company of "Artists and Models" is being assembled for the road. It will head directly for Chicago next month.

New Author to Fore.

A new author is bursting forth on the theatrical horizon this season in the person of Herman J. Mankiewicz, of the dramatic staff of The Times.

Mr. Mankiewicz made his professional debut last night in Atlantic City with a sketch entitled "What's Wrong With This Picture," which is a part of the new "Greenwich Village Follies." He also has a full-length play which has been accepted for production later in the season.

Mr. Mankiewicz began his playwriting activities as a student at Columbia a few years back when he wrote the Varsity show with Ray Perkins.

Mr. Perkins Is Getting On.

Mr. Perkins, too, is getting on in the theatrical business. He has contributed several musical numbers including a finale to the Bernard-Collier "Nifties of 1923," and has done the score to a new musical play by John Meehan which, rumor has it will be given a production this Winter by George M. Cohan.

More About "Nifties."

Charles Dillingham has decided definitely to open "Nifties of 1923" at the Majestic Theatre in Buffalo on Monday night of next week, prior to its showing at the Fulton here two weeks later.

The Fulton has undergone some extensive alterations in preparation for the impending production, including the addition of enough dressing rooms backstage to accommodate the company of more than seventy persons. This has been made necessary by the fact the Fulton in the past has been given over chiefly to dramatic shows and musical productions with small casts.

Among the principals in addition to Sam Bernard and William Collier are Hazel Dawn, Van & Schenck, Ray Dooley, Florence Ames, Frank Crumit, Cortez & Peggy, Helen Broderick, Jane Green, William Holbrooke, Helen Eby Rock, the Elm City Quartette and the Fooshee Sisters.

The Fulton has been renamed the Fun Shop.

Joseph Le Blang a Granddad.

If Joseph Le Blang got his tickets all mixed up yesterday, you can blame it on his daughter Mrs. Meyer Rosenstein. She has just made him a grandfather and the gallery impresario is still in a jubilant state of mind over the event.

"Nine O'Clock Revue" Soon.

If Arthur Hammerstein can find an open date on his calendar when he is not booked up for a tennis match this week he's going to call a rehearsal of "The Nine O'Clock Revue." This is the show he has imported from London and which he has promised to do at the Century Roof about the first of November.

Morris Harvey, one of the principals of the original production, has arrived from England to take part in the festivities.

Nothing will be done about "Plain Jane," the musical comedy for Mary Hay and Hal Skelly, until after "The Nine O'Clock Revue" is disposed of.

To Study This Season.

Jack Patton and his connubial partner, Loretta Marks, have decided to let the stage get along as best it can without them this season.

They will spend the Winter at their country home in Rye, studying voice culture. Patton and Miss Marks were last seen in "Vanities of 1923" at the Earl Carroll Theatre this Summer.

"Connie" in Stamford.

"Connie Goes Home," Edward Childs Carpenter's new comedy, will present itself to the residents of Stamford to-morrow night before venturing into New York. It is listed to open at the Forty-ninth Street here on Thursday evening. Kilbourne Gordon, Inc., is the sponsor.

Mme. Dora Stroeva Arrives.

Madame Dora Stroeva arrived on the Leviathan yesterday direct from the Chez Fyscher in Paris.

She is under contract to Sam H. Harris and Irving Berlin to appear in the third "Music Box Revue," now in the throes of preparation. Contrary to various castles from the other side, describing her as a Bohemian gypsy, she is a Russian girl and, so help Frank Wilstach, a princess into the bargain. Previous to the justly celebrated revolution she had her own theatre in Moscow.

Mme. Stroeva and her guitar have been rendering a program of Russian songs in Paris for the last year. She brought the instrument with her.

Changes at the Carroll.

Leonard Mitchell, newspaper man and publicist, and H. M. Burnside, for some time associated with Earl Carroll, have taken charge of the press department of "Vanities of 1923."

Several changes in the show have also been made since the opening night, July 5.

As to Brennan & Sands.

Brennan & Sands, the dancing team who have been placed under contract by Wilmer & Vincent, were with McIntyre & Heath on tour last season. They will appear in "Helen of Troy, N. Y.," at the Selwyn this week.

Jerome Kern's New Song.

Jerome Kern has written a new love song for "Aren't We All?" at the Gaiety. Roberta Beatty will sing it in the first act of the comedy in which Cyril Maude is starring.

Marionettes on the Way.

Dr. Vittorio Podrecca and Cav. Romano Fidora, directors of the Teatro del Piccoli of Rome, will arrive in town to-day in advance of their troupe of marionettes, which have docked at Boston.

The company is listed to open at the Frolic Theatre here next Monday night.

Irene Ricardo Well Again.

Irene Ricardo, who was injured in a fall from a horse in Central Park two weeks ago, has entirely recovered. She is back in the cast of "Vanities of 1923."

"The Dancing Honeymoon" Opens at Apollo, Chicago, to $3,965. Road Figures Promising in Other Sections — "Nobody's Business" Done by Robert McLaughlin in Cleveland.

"NIFTIES" SOON IN BUFFALO

THEATRES FILLED ON LABOR DAY

With Its Labor Troubles Settled, Broadway Celebrates Many Openings on Holiday.

ALL HOUSES ARE CROWDED

With three classes of employees—the musicians, the legitimate stage hands and the motion picture machine operators—at peace with the managers after an entire Summer of wrangling, Labor Day was celebrated with a revival of interest along Broadway in matters theatrical.

Four openings last night started in auspicious fashion and all the productions now current did a rushing business, most of them giving special matinees to crowded houses. Managers and employees both felt as if they had arrived at the happy ending. The stage hands worked feverishly to help in the success of the openings, the musicians were all in their places and the film operators turned their cranks as if they had never heard of wage demands.

Openings Are Brilliant.

Each of the openings had its individual brilliance. Madge Kennedy, who won her fame on the screen and in the realms of farce, made her bow in musical comedy last night at the Apollo in "Poppy," which was concocted by Dorothy Donnelly, Samuel Jones and Arthur Samuels. Miss Kennedy received a fine reception from an audience which included many celebrities, among whom were Ruth Chatterton, Sophie Braslau, Paul Whiteman, Joe Weber, Margaret Kingsley, William Harris, Mr. and Mrs. Leon Errol, Hope Hampton and Fred Tiden.

The Yiddish Art Theatre moved up to Broadway last night when Thomashefsky's Broadway Theatre, formerly the Nora Bayes, opened with "3 Little Business Men," with Rudolph Schildkraut in the cast.

Morris Gest brought back his "Chauve-Souris" to America for another season last night, when he presented a new bill at the Jolson Theatre.

The film world enjoyed two important premieres last night. Mary Pickford appeared in "Rosita" at the Lyric, marking the first of her productions to have an advanced-price opening. A brilliant audience watched the story of the little Italian street singer.

William Fox presented his version of Hutchison's "If Winter Comes," with Percy Marmot as Mark Sabre, and Ann Forrest as Lady Tybar, at the Times Square Theatre. As in the other cases the house was sold out.

Coast Almost Clear.

Local No. 1 of the International Alliance of Theatrical Stage Employees agreed to accept the offer of the legitimate managers at a meeting Sunday, and will receive a 25 per cent. increase in wages. The Musical Mutual Protective Union voted to postpone the threatened strike indefinitely at a mass meeting which lasted until four o'clock yesterday morning. Local 802 of the American Federation of Musicians came to an agreement with the theatres a week ago, and the film operators made peace two weeks ago.

The only fly in the ointment of theatrical contentment is that the stage hands of the vaudeville, burlesque and motion picture theatre field have not yet settled with their employers. However, there is every hope that everything will be arranged within ten days.

ON THE STAGE



Photo by Abbe.

KATHERINE CORNELL.

Who will open with Lowell Sherman in "Casanova" in Baltimore next week.



Photo by White.

MARY NASH.

She Will Begin Rehearsals in "Polly Pearl" on September 13.



Photo by Goldberg.

MINNA GOMBELL.

She is appearing in "Nobody's Business" this week in Cleveland.

ON THE SCREEN



MARY PICKFORD.

Star does her most notable work in "Rosita" at the Lyric Theatre this week.

NEW PICTURES AS REVIEWED BY MORNING TELEGRAPH STAFF

MARY SACRIFICES CURLS IN "ROSITA"

And Audience Is So Thrilled by Miss Pickford as Grown-Up They Are Not Missed.

IS A WELL DIRECTED PICTURE

Film Is a Triumph for Art of Actress and Ernest Lubitsch, Who Made It.

By LOUELLA O. PARSONS.

The famous curls, so long the most valuable property of Mary Pickford and for so many years the chief envy of every would-be motion picture actress, henceforth will not figure in Miss Pickford's pictures. The audiences at the Lyric Theatre last night decided that for her. After seeing "Rosita," in which Mary for the first time plays a grown-up woman, there was a feeling that she had been defrauding the public of its rights by confining her efforts to child roles.

So little advance heralding was given this picture, after seeing it at a private showing at the Ritz on Friday night, we were unprepared to find one of this year's greatest productions and the finest thing Mary Pickford has ever done, not even excepting "Stella Maris."

All of the touches that Ernest Lubitsch gave "Passion" and "Deception," the German productions that set America on its ear a few years ago, he has given "Rosita." I have seldom seen a picture as well directed as "Rosita." Scenes that a more clumsy director would have felt necessary to explain Mr. Lubitsch has left to the imagination of the public. He has credited the American audiences with enough intelligence to understand what he means without a written explanation. The scenes between the king, played by Holbrook Blinn, and the Queen, played by Irene Rich, are a lesson in subtlety that the average director will do well to imitate. Mr. Lubitsch knows his court etiquette and the pomp and ceremony surrounding a court, and he never misses any of the niceties that are so pitifully lacking in many pictures of this sort.

The King, bored to extinction with his lady, must at all times show her a certain well-bred deference. She, clever enough to know his intrigues, checks him up without her lord and master knowing she suspects his numerous escapades. A director less skilled than Mr. Lubitsch would have made the Queen a jealous woman, obviously motivated by her angry passions to seek revenge. Instead of this we have a charming woman wise enough not to give any visible signs of her annoyance at the King's flagrant infidelity.

Whole Cast Is Fine.

In making "Rosita," Mary Pickford has demonstrated that she is a good business woman as well as an artist. She has not depended solely upon her own charm and ability to make a production, but she has surrounded herself with the finest cast obtainable, the best director and a story laid in old Spain that affords her a colorful and picturesque atmosphere. She has at no time tried to wrest any honors away from other members of her staff, but has given both the King and the Queen a chance that few stars would have had the wisdom and foresight to do. Instead of weakening her own part she has made a production that will be a goal for other stars to try and achieve.

Here is art in motion pictures. Art from the excellent scenario furnished by Hans Kraely down to the tiniest bit contributed by the unimportant extra. The story of "Rosita" has suspense, comedy, pathos and human interest to the nth degree. All of this has been so carefully combined that it did not seem to us that there was one inch of excess footage. So well done was the whole thing, even the picture was over we sat back and wished there was more to come. "Rosita" is proof positive that a story well done, no matter how slight the plot, is the thing that really counts.

Rosita is a little street singer who comes to the attention of the king when she sings a song ridiculing him. He is delighted with her beauty, her vivacity and her saucy flirtations and is having the time of his life watching her through a mask when she is seized by two of the king's men and taken to prison for high treason. A young man with whom Rosita has had a desperate flirtation tries to defend her and wounds a man in a duel. It develops that he is a count and the king plans to put him to death. Meanwhile the king frees Rosita and gives her and her comedy family a villa well equipped with servants. The mother insists that her daughter have a title so that the servants cannot laugh at her—and thinking that the count will soon be executed the king has them marry, both of them blindfolded and unknown to each other. Rosita, with a woman's curiosity, tears the bandage from her husband's eyes and finds the man she loves—and then the excitement starts. George Walsh plays the count.

Suspense Is Thrilling.

A scene borrowed from "La Tosca," although camouflaged, gives the king a chance to promise the count's freedom, and then go back on his word. Talk about suspense, no one knows whether poor little Rosita is a widow or a bride.

After she believes her lover has been shot, Miss Pickford has a chance to do some dramatic acting that places her in "Duse" class. Any one who has heretofore suspected her of being a pretty, curly-haired child will have to swallow that unjust accusation, for she gives a performance that Duse would be proud to claim.

In thinking over the picture in the calm light of another day (I saw it Friday night) it seems to me it is as near flawless as a film could be. There must be good photography, fine direction, an adequate cast and the story. All of these things Rosita has. The mob scenes at the carnival in Seville are handled as only Lubitsch can handle mobs. The titles are good; there is nothing banal or mediocre about them. If one believes Rosita's family is exaggerated, and the low comedy they furnish is unnecessary, that is excusable because it gives Mary a chance for the moment to lapse into the sort of things she played so well on the screen for so many years.

The sheer beauty, too, of the film is something not to be overlooked. The scenes of Spain, made in California, leave no suggestion of California, but look as if they might have been taken in Seville. "Rosita" has all the assets that made the German pictures tangible contributions to film art—and in addition Mary Pickford. A picture made with the care, intelligence and workmanship of this not only helps the ones who make it achieve distinction, but it helps the whole industry. We need more pictures like "Rosita."

SEEKS A DAY FOR MOTHERS-IN-LAW

Boston Woman Opens Drive on Those Who Hold Spouses' Parent Up to Ridicule.

TO START A BRANCH HERE

And She Says It Was All the Result of Talk About the President.

Mothers-in-law have found a champion at last in Mrs. Clara A. Griswold, of Boston, who arrived in New York yesterday for the avowed purpose of forming a New York branch of the Mothers-in-law Day Association of which she is president. If Mrs. Griswold is able to carry out her announced purpose then mothers-in-law are going to have one day set aside each year when they will be honored as they feel they should be.

But that isn't all that Mrs. Griswold has mapped out for this organization which was formed several weeks ago in Boston and now has a membership of approximately 125. The next time a monologist steps on the stage with a new line of chatter about his mother-in-law he is not going to be greeted with the usual outbursts of levity, but he will be heard in the silence that his efforts should have. Mrs. Griswold is positive. That is if New York takes kindly to this new association.

"Mothers have a day; fathers have one, why not mothers-in-law?" Mrs. Griswold asks pointedly. "Certainly they are important for first of all they have been mothers."

There being no reason advanced against the move that sounded logical to Mrs. Griswold she conceived the idea of organization and it is an accomplished fact, even if it can't be said that it is growing by leaps and bounds.

Day for Mothers-in-Law.

On the day that Mrs. Griswold hopes to have set aside mothers-in-law will receive candy, or flowers, or other sentimental gifts, or else, perhaps, a trip to the theatre. That is one day in the year that there will be a law protecting mothers-in-law from any outbursts, no matter what happens the rest of the year, is the hope of the association.

Of course, there will have to be a flower, and it probably will be a pale pink rose, according to present plans. Every married man will have to wear a rose on that day, or, it has been pointed out, his wife will be able to get a quick line on how he feels regarding his mother-in-law. And his failure to honor the day may lead to serious complications if Mrs. Griswold's idea is taken up with the avidity that she hopes for.

When mother-in-law drops in for a little visit of six months and brings along the family cat the husband of the house will perhaps not obey that impulse, but he certainly will obey that urge if the wife is on the job, as Mrs. Griswold expects her to be.

Mrs. Griswold is very positive that all of the wit and jokes at the expense of the mother-in-law are "alleged." That's her term and she is going to popularize it.

But the rest of the country is not going to escape from this association. Mrs. Griswold is only going to carry in New York until she gets a local branch organized, when she will start work elsewhere and continue until the entire country has been visited.

Legislators will be appealed to to assist in setting aside a day for this purpose. Not to set a legal holiday, but to proclaim a day when the pale pink rose will be worn, Mrs. Griswold says.

The idea came to Mrs. Griswold from an utterance of Mrs. Lemira Goodhue, mother-in-law of President Coolidge, who is quoted as saying that she would like to see a national mothers-in-law day instituted. Mrs. Goodhue didn't say why, but the inspiration was enough for Mrs. Griswold, and the association was started. Nor is it to be limited to membership.

This is going to be a golden opportunity for a husband to square himself with his wife for the nights he has spent workin gat the office or visiting sick friends, for his support (no double meaning intended) will be enlisted by Mrs. Griswold and her associates and he may be called upon to furnish ideas at least.

Speaks From Experience.

Mrs. Griswold, who speaks from experience, is a charming woman and far from the comic conception of a mother-in-law, is serious and she wants the world to take her seriously. She is a mother-in-law herself, had one and so can talk with authority on the subject of what is the right treatment to accord to what has jocosely been referred to as at least the tongue of the family, if not the head. She has some ideas that are expected to appeal to husbands, among them being that visits from mothers-in-laws should never last longer than a week. Also she is positive that a mother-in-law never should live with her married children.

"This is a question that deserves serious consideration," said Mrs. Griswold, "and I hope that it will be given the treatment that it wannats."

It probably will.

POLICE FIND NEW CLUE IN M'KENZIE CASE

Alleged Vagrant Questioned on Possible Connection With Kidnaping of Girl.

With the arrest Sunday of John Hurley, of Sullivan street, on a charge of vagrancy, and his arraignment yesterday, police believe they have a clue toward the solution of the mystery surrounding the kidnapping of Lillian McKenzie, the 4-months-old daughter of Mr. and Mrs. Peter McKenzie, of 284 West Twelfth street.

Several persons who are said to know of Hurley's supposed connection with the case are to be subpoened. Patrolman David J. Donnelly, of the Old Slip station, who arrested Hurley, received information about the latter from Hugh Weldon, a taxi driver, of Horatio street. Donnelly declared Weldon's wife said she saw Hurley dressed in feminine attire, carrying a baby near the Sixth avenue store from where the McKenzie child was taken. He also asserted Hurley admitted being in that store to make a purchase on the day of the kidnaping.

Counsel for Hurley, and his sister, Mrs. Margaret Donahue, declared in court he could not have done the kidnaping.

'SALOMY JANE' IS WESTERN HEROINE

49ers Back on the Job at the Rialto, but the Honors Go to "Cinquebille."

STORY OF A FRENCH PEDDLER

Film Imported by Hugo Riesenfeld Is Artistic and Impressive Contribution to Program.

By HELEN POLLOCK.

There seems to be no end to the melodramas of the West. Some of them are neatly disguised. Others, like "Salomy Jane" at the Rialto, wear no mustache to deceive you. Waldemar Young's adaptation of the story by Bret Harte and the play by Paul Armstrong is an addition to the list of pictures dealing with the much-utilized land of King Kartridge. It hardly seems possible that any set of human beings—even the hale and hardy 49ers—could stand the nervous strain of an existence where everybody keeps his hand on his pistol, and it's a dull afternoon that some one isn't being all shot up.

However, whether or not you like "Salomy Jane," it is well worth a trip to the Rialto to see "Bill," a character study from Anatole France's "Cranquebille." Maurice de Foraudy, of the Comedie Francaise plays the title role, and his performance makes one realize the hopeless mediocrity of the average Hairston. He appears as a Parisian market vender, whose history consists of having pushed a vegetable cart through the streets for fifty years. While waiting on the corner to collect from a woman customer, an officer tells him to "move on." Under his breath Bill mutters, "I wonder why she takes so long. She must think I'm a 'fat-head.'" Whereupon he is accused of calling the gendarme a "fat-head," sent to prison for two weeks and fined 50 francs.

Sentence Has Its Advantages.

His jail sentence has the advantage of a clean room, a comfortable bed, and regular food, so that when his time is up the only unpleasant memory is the separation from the push-cart. He finds, however, on being released that his customers have either forgotten him or look upon him as a jailbird. With his trade gone he has no means of livlihood and is soon evicted from his garret. Welcoming a chance to return to prison he goes deliberately to an officer and calls him a "fathead." But the officer merely orders him on his way. While contemplating suicide in the Seine along comes a little newsboy friend of former years and takes the old fellow to his home. After being made comfortable and having something to eat "Bill" to his small benefactor observes, "It may not mean a thing to our Republic, sonny, but you can say that you saved a man's life."

This picture which was brought here from France by Hugo Riesenfeld reflects keen observation of life. There is a whole philosophy back of it. Most troubles spring from just such inconsequential trifles as the "fathead" controversy. The relation of the simple narrative conveys little idea of the charm of the film for which we acknowledge a debt of thanks to Mr. Riesenfeld. Imagination, however, is a greater managing director than even Mr. Riesenfeld, and for considerably less than a dollar everybody can make his or her own production of "Cranquebille."

Feature Not Particularly New.

To return to "Salomy Jane." It's just another one of those "California in the reckless, lawless, romantic days of '49" affairs. The opening scene shows the old stage-coach "braving the lurking dangers of the high Sierras" and being held up in the act. Jacqueline Logan is Salomy, the motherless daughter of Madison Clay (Charles Ogle), "a Kentucky gentleman." Salomy is also the "idol of Red Dog." All the important gamblers and gunmen for miles around are in love with her—and even the unimportant ones. James Neill is seen as a "survivor of an old Kentucky feud," and Tom Carrigan is one of the many members of the Vigilantes in love with Salomy.

No picture of this type is complete without "the Stranger," and Maurice Flynn makes a very engaging one, who proposes in "the shade of the giant Redwoods" in the Inset. A bracelet is the cause of most of the trouble. To clear her father, suspected of having held up the stage, Salomy Jane is forced to tell where she got the bracelet, and her confession lends to the arrest of Red Pete by the Vigilantes. "The Stranger" is believed to be Pete's partner in crime, and the two are led away to be hanged. But the "Stranger" escapes, for Fate and the authors have made him the hero. In the end the bad men are all killed off and the ever-faithful rainbow obliges.

Jacqueline Logan is almost, but never quite, convincing. At any rate, she's pretty. The rest of the players do creditable work. George Melford directed the production. Other subjects on the Rialto bill include a Cameo comedy called "Moving," which is a fairly amusing thing of its kind; the Rialto Magazine and the overture is made up of selections from "Boheme."

CLIMBS STAIRS TO GET BALL, CATCHES IT, FALLS

Fielder in Street Game Qualifies as Big League Timber in Daring Feat.

If Max Farber, 12 years old, of 340 East Thirty-second street, doesn't grow up to be a big league ball player it won't be because he isn't willing to take a chance.

Max was playing ball in East Twenty-ninth street yesterday when a high fly came toward him and Max decided to catch it or blow up in the attempt. The ball soared in toward the buildings and Max went up the front steps of number 125 three at a time. He reached out, the ball hit the center of his glove—and stuck there.

Then Max felt himself topple. In reaching out for the ball he had leaned out over the railing on the side of the high stoop and with the ball tight in his closed hand he lost his balance and fell over the railing and ten feet to the ground, landing on his head.

Dr. Mead in Bellevue Hospital patched him up and let him go home, saying Max's lacerations were plentiful, but not serious.

"SPANISH DANCER" TO BE ROADED—PEARL WHITE TO REMAIN IN EUROPE TO MAKE PICTURE

POLA'S NEXT MAY BE ROAD-SHOWED

Studio Officials Find "Spanish Dancer" Good Enough to Be in Special Run Class.

MISS NEGRI MAY VISIT N. Y.

Star Will Come East if Picture Has Big Premiere Here—Brenon Leaves for Los Angeles.

By LOUELLA O. PARSONS.

Our own private wire from Hollywood yesterday buzzed us the news that the Paramount production of "The Spanish Dancer," which Herbert Brenon has just finished, having Pola Negri in the title role, may be road-showed some time this Fall. It seems that the picture in its first cutting was given a private showing at the studios the other day, and Jesse Lasky and some of the other production officials considered it so good that tentative plans are under way to give it a treatment similar to that of "The Covered Wagon."

However, the idea is still in a nebulous state. All that is known is that the production, which was made as a first-rate but not extraordinary feature, is thought to have turned out in the really excellent class.

According to the present Paramount schedule, "The Spanish Dancer" was to have been released some time in November. It is possible that under the new plan it will be given an extra campaign of publicity and put forth as soon as the exploitation has reached its height as a matter of public interest. The present scheme of things seems to fit in with Pola Negri's desire to visit New York again for the first time since she passed through to take up her American starring engagement with Famous Players-Lasky. She will probably time her coming here with the premiere of "The Spanish Dancer," in case it should be given a special opening, in order to be present to add a extra excitement to the event.

Mr. Brenon, who is responsible for the direction, left yesterday morning for Los Angeles after attending the marriage of his niece, and was, according to his family, unaware of the tentative plan to do special honor to his work. However, in a recent interview on the subject of his association with Miss Negri, the director intimated that her work in "The Spanish Dancer" was the best the actress had done since coming to this country.

RUSSIAN TENOR ESCAPED TOKYO

Anatol Berezowsky Left City Only a Few Weeks Before Disaster Happened.

WORRIED ABOUT ARTISTS

Anatol Berezowsky, Russian tenor, who arrived in New York last week after a perilous trip on foot through Siberia with Soviet detectives close at his heels, came forward yesterday to inquire if the national headquarters of the Salvation Army would appeal to its outposts in Japan to find out what had been the fate of certain Russian artists with whom he recently appeared in Tokyo, and to some of whom he is related. He was assured that communication was uncertain and that while an effort would be made to obtain information there was small hope of results.

"But a few weeks ago," said Berezowsky, "I reached Tokyo from Shanghai and was greeted by Vladimer Dobravotoff, formerly 'cello soloist in the Czar's Imperial Orchestra. I mingled with the Russian colony on the high bluff overlooking the city of Tokyo, and that week sang in a downtown theatre which looked as if it was made of strong paper it was so fragile, and yet as artistic and attractive.

"I tried my best to get my old friend, Dobravotoff to leave Japan and come to America with me. The old musician shook his head, however, and said he would not come, stating he was too old to go further and had undergone a terrible experience, as most of us had, since the ascendancy of the Soviet. He was in tears when I left him. I told him I would earn money and send for him, anyway, but now I fear it is too late. There were many other musicians and dancers of note with Dobravotoff, all looked after by the Russian Archbishop. If they are lost, then the world of music and my unfortunate country have lost artists they have long been proud of."

Berezowsky declared Tokyo impressed him as a queer "doll city," studded here and there with real buildings, but for the most part made up of prettily-designed, but flimsy structures that, in his opinion, would be swept away in a twinkling by a any especially high wind or tongue of flame. There were several thousand transient Russians in Tokyo when Berezowsky set sail for Seattle, he said, and their friends in New York are now making frantic efforts to learn whether they are dead or alive.

BODY OF A. B. DUKE HERE.

Wealthy Parents Prostrated Over Sudden Death.

The body of Angier B. Duke, who was drowned Monday at Greenwich, Ct., was taken yesterday to the home of his parents at 2 East Eighty-ninth street. Benjamin N. Duke, his father, and his mother, Sarah Angier Duke, were prostrated with grief and unable to leave their house to view the body in Campbell's Funeral Church.

The body was taken from Campbell's to the Duke home at 2 East Eighty-ninth street and then to the Pennsylvania Terminal, for transfer to Durham, N. C., in a special car, New York. This was the car occupied by Mrs. Harding in the President's funeral train.

Mrs. Duke has been under the care of Dr. Robert Wilie of 72 West Fifty-seventh street for several days. She was believed to be recovering from a severe fever when the news of her son's death came to her. Although many friends saw Mr. Duke's body in the Funeral Church, no services were held there. The ceremonies will be in the Duke Memorial Church in Durham, with the pastor, the Rev. Dr. Bradshaw, officiating. Interment will be in Durham.

VIRGINIA LEE CORBIN.



She Is Asking $11,500 Damages From the Fisher Productions, Inc., for Alleged Breach of Contract.

FILM BABY ASKS $11,500 ON "TOO-SLOW" CONTRACT

Virginia Lee Corbin, Through Her Mother, Files Suit Against Fisher Productions Company, Charging Agreement Was Not Fulfilled.

Virginia Lee Corbin is not very big so far as age and stature go, but she is very important when it comes to place and position on the screen. Right now Virginia is asking for $11,500 in a breach of contract suit filed in Los Angeles against the Fisher Productions Company. Virginia, not being of age, is asking for this tidy sum through her mother, Mrs. Virginia Corbin.

Mrs. Corbin sets forth in her suit that on August 21 last a contract was negotiated with Victor B. Fisher, head of the company, and Aaron L. Jaffe, under which her daughter was to appear in their weekly productions at a salary of $300 a week. At the time the contract was drawn Mrs. Corbin is quoted as saying the company had not been organized. Organization of the new company was completed on October 1 last, she says, and since that time her daughter has been waiting for forty-five weeks of work.

A total of $2,000 has been paid on the contract, Mrs. Corbin said, adding that $11,500 is still due, according to the terms of the agreement.

LONDON TO SEE METRO FEATURES

Marcus Loew Makes Deal to Supply New Tivoli With Pictures for Six Years.

EXPLAINS CHANGING OF TITLES

All in all, Marcus Loew, who returned home Saturday on the Leviathan, feels that his European trip was highly successful. Mr. Loew made a contract while on the other side that more than paid his way over and, in addition, made him feel that life was pretty good to him.

While in London he closed a contract with James White & Co., builders of the new Tivoli Theatre in London, to show Metro productions for the next six years. The Tivoli is one of the show places of the British capital, and was recently built at a cost of $2,000,000. The first picture to go into the theatre is "Where the Pavement Ends," and it opens this coming Friday night with a special program to accompany it. It will remain at the theatre for an indefinite run. Mr. Loew said yesterday his pictures will all remain at the theatre for longer than a week.

London likes American films, Mr. Loew said. Fully 95 per cent. of the films now shown in England are American, and 5 per cent. are shown for patriotic purposes, as the interest of the public is more in American productions than in their own productions. Mr. Loew said, in commenting on the change of name of his picture "Captain Applejack" to "Strangers of the Night," that stage titles did not mean a thing. He gave some interesting illustrations of this and cited several occasions where he and other producers paid enormous prices for stage plays, and because the title was unsatisfactory, the pictur had lost money. This is interesting, inasmuch as a producer nine times out of ten pays these big prices because of the popularity the play has had on the stage.

HOOT IN "PONY EXPRESS."

Cowboy Star to Make Thriller for Universal.

From the Universal offices comes word that Hoot Gibson, who parks his make-up box on the Universal lot, will make "The Pony Express," a Western photo-drama.

Bernard McConnville, who is now supervising editor of Universal's brand called "Jewells," is writing the story.

International Gets Scoop.

Talk about your newspaper scoops—the latest motion picture scoop puts a mere newspaper to shame. The motion picture reporter who achievement it was is Ariel Vargas, representative of International News Reels, who happened to be in Shanghai at the time of the recent Tokio disaster. Vargas, taking a camera and plane, flew over the destroyed city and obtained some remarkable pictures whichare now on their way to this country and will be shown at the earliest opportunity.

SMOOT OPPOSES ENDING FILM TAX

Senator From Utah Presents First Obstacle in Fight to Repeal Levy.

INDUSTRY REMAINS OPTIMISTIC

Feeling Prevails That Congress Will Stop Law on Amusements of Low Admissions.

The announcement by Senator Reed Smoot in Washington that he is opposed to any revision of the revenue bill at the coming session of Congress is the first obstacle in the fight to repeal the admission taxes on motion pictures and other amusements. However, it is believed on good authority that Congress will revise the revenue bill in spite of Senator Smoot, who is to be the next Chairman of the Senate Finance Committee.

There are several reasons why Congress will probably revise the bill. The Secretary of the Treasury has announced that there is a surplus in the treasury amounting to about $360,000,000. There is also the demand that the surtaxes be reduced. President Coolidge is in favor of having the taxes on incomes of $5,000 a year and under reduced. As the people in this class are the majority of the tax payers this should prove popular, especially in view of the coming national elections in 1924.

Feeling Is Strong.

There is a strong feeling in Washington against the entire abolition of the amusement tax. This tax now brings in to the government about $80,000,000 a year. When people pay $35 a ticket to see prize fights and other high admissions for amusements the general feeling is that the government should derive some benefit from these sources.

Probably the greatest obstacle in the way of reducing the tax on admissions will be the bonus bill. This bill seems sure to be passed at the coming session of Congress. Even if the President vetoes the bill, there are enough votes in the new Senate to pass it over his veto. The last Congress passed a bonus bill, but President Harding vetoed it and the Senate sustained the veto. The question will come up as to how this bonus bill is to be financed. Many suggestions have been made and there is sure to be a prolonged fight on the subject, with the result that many of the industries that are expecting relief are bound to be disappointed.

May Tax Securities.

The Treasury Department will recommend to Congress that a bill be passed doing away with tax exempt securities. It has been estimated that nearly $10,000,000,000 have been invested in securities which are free from taxation. If some way is found to tax these securities it will go a great way toward reducing our national debt and Congress will be then able to reduce taxes to a considerable extent.

The complexion of the committees in Washington will be changed considerably at the next Congress. Congressman Green of Iowa will be the next chairman of the Ways and Means Committee, succeeding Congressman Joseph Fordney of Michigan, who retired from Congress last year. There will be many new members of the Senate Finance Committee. Chairman McCumber of North Dakota was defeated for re-election, as were Senators Calder, Frelinghuysen and Sutherland. Senator Dillingham of Vermont died last year and Senator Williams of Mississippi was not a candidate for re-election. The House Ways and Means Committee will also contain many new faces.

PETROVA IN SPAIN, SEES BULL FIGHT

Madame Petrova, who is abroad on a six months' holiday with her husband, Dr. John D. Stewart, wrote us from Madrid that she has just seen a bull fight.

When she returns home she will begin work at once in her new play, "The Hurricans," which will be produced under the management of Richard Herndon. She is expected on the Olympic.

VON STROHEIM APPEALS FOR REAL-LIFE STORIES

Director Who Won Fame With Picturizations of Continental Subjects Declares America Has Outgrown "Dime-Novel" Stage in Films.

Erich Von Stroheim is not only a director of no mean ability, but he is an author as well. Furthermore, his talents as a writer are not confined to books and plays. He can write a newspaper article. The United News proves this by sending out a story from the pen of the Austrian director.

Mr. Von Stroheim says:

"America's literary taste has outgrown the 'dime novel' stage. Trashy books have had their day. Sickly sentiment on the screen is offensive. It is life—with its intense passions, its queer medley of petty hates, greed, cunning and laughter—the real emotions of real people—that audiences are interested in.

"I should not ask a theatre full of people to believe in a hero who looked like a walking colin rad. Men who have character enough to be real life heroes do not look sightless or insipid. Heroes do not walk through life without mussing their hair. Nor do heroines live from breakfast hour to bedtime dressed in the height of fashion. All poor girls do not live perpetually in rags and tatters.

"Before a story can take hold of audiences and carry them through the intense moments of its plot it must be so crammed with the little things that life is crammed with that audiences will forget to question its realty—will laugh or weep at the good things or tragedies that enter the lives of its characters.

"Great screen stories, like great book stories, have not been made by men who tried to gloss over life's realities. Give audiences a heroine they can believe in, and they will follow her every action through the story—the little things she does will ring true—and the joys and sorrows of her life will away them, perhaps to tears, but they'll believe her, and as a result they will be interested in what she does. Try to iron out every little human trait—to bend the heroine into the conventional mould and audiences cannot be expected to become interested in her or her story.

"I think that modern picture makers have come to know that it is life which must be put on the screen."

What Mr. Von Stroheim says is interesting, but will somebody please page the Censor Board? He cannot get very far away with the sentiment that life should be pictured as it is without getting the censors at work. We all agree with him. No one wants sickly sentimental trash, but even the simplest phase of life is objectionable to the sensitive censors and until something is done, our tactics will have to remain unchanged.



ERICH VON STROHEIM,

He tells what is wrong with the stories on the screen in an article written for United News.

PEARL WHITE.



Photo by White.

She Has Signed a Contract With Reginald Ford to Make a Series of Productions in Paris Under the Direction of Edward Jose.

PEARL WHITE TO STAR IN PARIS-MADE FILM

Serial Queen Likes Other Side So Well She'll Remain Indefinitely and Do Her Picture Work on the Spot.

Paris and dear old London look so good to Pearl White she plans to remain on the other side indefinitely. Rumors of that wafted to our ears time and time again, but only yesterday definite word came that Miss White has signed a contract with Reginald Ford to make a series of productions at the Eclaire studios in Paris.

Edward Jose, who has been figuring in English-made productions for some time will direct her in her first picture which goes into production early in September. Mr. Ford, who has been in town for the past few weeks talking shop to our American producers, says that Miss White is the first of a list of American stars and directors he expects to sign up for his pictures destined to be for American audiences. Special technical appliances of American make are now on their way to Paris where they will be used in Miss White's picture. The title of her first film is not yet ready for public announcement.

LEIBER LEAVES N. Y. FLAT.

Head of First National Runs Home to Indianapolis.

Robert Leiber, who admits that Indianapolis is his favorite town, but who has to have his business address New York because he is the president of Associated First National Pictures, reached town Saturday on the Berengaria.

By Saturday afternoon he was on his way home. He says he had a fine time in Europe, but is willing to fight with any man who says America is not the greatest country in the world.

DENIES WILDNESS OF HOLLYWOOD

Publicity Man Comes to Defense of West Coast Picture City.

IS QUIET SUBURBAN TOWN

Hollywood is greatly maligned in the reports which have been spread, Lou Marangella, director of publicity on the West Coast for Warner Brothers, said in a letter which was received here yesterday. He denies that there is any basis for the scandal which has been spread about the picture city and says that, contrary to general belief, it is filled with earnest, hard-working people, who are too busy to answer the many slurs that have been told about them.

The letter was as follows:

"As far as the scandal in Hollywood is concerned, there is nothing to it. I have dubbed this place as 'the city of disillusionment.' One comes here with the expectation of virtually being swallowed up by moral degradation, but I have seen nothing to uphold this claim. Rather Hollywood is a quiet suburban town filled with picture people and a gang of fakers. It reminds me so much of the stories they once wrote of the Klondike days, the 40ers and others of a similar nature recounted in history.

"The disillusionment phase of this place is that all the young girls who come here to make a name for themselves in motion pictures don't know the half of it. There is little degeneration here—of course you'll always find some no matter where you go—and as far as the young screen aspirants are concerned, they had better come with a bankroll or starve to death. It takes grit of the finest caliber, perserverance that does not know failure, and will power of tremendous force to finally climb to the ladder of success in pictures. Why? A prominent producer told me that what they seek most are well known players. The unknowns have to take small bits until they get ahead. But there are so many people after these small bits that in time the routine of visiting casting agencies becomes irksome. Hence the disillusionment. As the producer said: 'It's best for them to remain in Oshkosh, or wherever they come from instead of trying to get in pictures. Of course, we need new faces, but we can't gamble with people who have never had any experience.'"

BRANDT GIRLS ATHLETIC.

Young Daughters of Exhibitors' Head Win Prizes.

At the regatta given on Lake Hopatcong on Lebor Day two young women of the house of Brandt starred themselves by winning prizes. Of course, Father William Brandt hates to brag 'n everything and though he does say it as shouldn't, his daughters are there when it comes to athletics.

Charlotte Brandt, age 13, won first prize in a canoe race, and Buela Brandt, age 11, won third prize in a swimming contest.

MOTION PICTURE MAY AID APPEAL TO SUCCOR JAPAN.

Will H. Hays yesterday appealed to the theatre owners of the United States to assist President Coolidge in getting his proclamation asking relief for Japan's stricken millions over to the people. Mr. Hays suggested that the text of the President's speech be put on every motion picture screen in the United States. The Theatre Owners, Chamber of Commerce at once accepted Mr. Hayes's suggestion, and will see that Japan's troubles are given as wide a circulation as possible.

F. P.-LASKY AWAITS WORD FROM TOKYO

Film Company Anxious Over Tom Cochrane and R. E. McIntyre, Heads of Office There.

HAD LARGE JAPANESE STAFF

Officials of the Famous Players-Lasky Corporation are anxiously awaiting word as to the fate of the company's branch office in Tokyo and its two American managers. The company maintained its distributing offices for Paramount films for Japan and Korea in Shiba ward, one of the Tokyo sections reported to have been completely demolished. No word has been heard from Tom D. Cochrane, the branch manager, and R. E. McIntyre, assistant manager, both of whom are well known in New York film circles.

It is presumed that the company's office was destroyed, and efforts are being made to learn the fate of the two Americans and their Japanese staff. Both New York men lived at the Imperial Hotel, one of the many notable buildings destroyed by the earthquake, but hopes are still entertained that the two managed to escape. Up to a late hour no word has been received from the American Embassy staff in Tokyo as to the fate of the many American business men stationed in the Japanese capital.

Mr. Cochrane is a brother of R. H. and P. D. Cochrane, well-known Universal executives.

EX-FILM CRITIC NEW ACTRESS

Lillian Gale Plays Character Role in Seitz Picture.

Lillian Gale, the one-time motion picture reviewer, has become an actress. She went to the Coast about two months ago to seek her fortune and has been so successful that latest reports are to the effect that she is now playing in a George B. Seitz drama.

Here is a role of a 70-year-old plains-woman and she says, while she was scared stiff at first, she is getting used to the camera, the director and the lights.

STAGE FAILURE PUT TO CINEMA

British Critic Blames Popular Sort of Pictures for Lack of Interest.

CAN GET FILM FUN CHEAPER

Comfortable Chairs and Low Admission Seen by English Reviewer as Reason for Condition.

In view of the deluge of special motion picture openings during the past two days, it is to be wondered what the man thinks now who first told the Mark Strand interests that it was suicidal to build a big theatre devoted exclusively to films on Broadway. Four more regularly ordained picture houses of large size and luxurious appointments have followed the Strand. There are several more planned for the immediate future and still the wizards of the camera are unsatisfied.

Under the circumstances, the following from the Saturday Review of London may be enlightening. The writer, in speaking of the downfall of a recently imported American stage comedy, says:

"Since the piece has been suddenly removed, criticism is needless, but an inquest may have its value. And a verdict of death by misadventure should contain a rider on the folly of playwrights who try to beat the cinema at its own game. Los Angeles, of course, supplies the keynote to the whole production. The piece is just such stuff as films are made of, and what might make a jaunty little two-reel silent "comic" is now furbished out as a three-acts comedy of the spoken word.

Matter of Price.

"One naturally asks why any one should stay in town of an evening to see plays of this type at theatre prices when he can get exactly the same entertainment for a shilling or two in his local picture house. In the competitive race the cinema starts with an enormous handicap. It can do the job at a quarter the price and it sees that its patrons do not pay three and six-pence to agonize on the benches of the pit, but provides them with a separate arm chair (of sorts) for a handful of coppers.

"The serious drama is not so affected by this competition, for there will always be a definite, though perilously scanty, public which wants it and will take nothing at all if it cannot get it. The problem of the repertor ytheatre is not to keep people out of the picture house, but out of their homes; the problem of the normal theatre, offering designedly "popular" plays, is to keep its public out of the "movies."

"The normal theatre may be holding its own in London, but it has lost ground heavily in the country, and Granville Barker has recently suggested that the coming generation may relate a play to a film as their fathers related a stage coach to an express train. It is not inconceivable that the drama, as entertainment, may become before long a mere curio, because the cinema has collared its business by serving goods of a like quality at a fraction of the price."

Normal Theatre Will Live.

And further:

"The normal theatre, the theatre that is, which is content to provide an entertainment, will live, despite all mechanical rivals, by its Hawtreys, if it can find them. It will live too, if it cannot find them, so long as it can stand by its strength, which is the presentation of people's talking well. Merely to make people stumble in and out of trouble is not enough; any film studio can give you better, quicker, more various tumbling. When the speech is golden, the film must fail. Imagine filming Wilde or endeavoring to pack up the best of Shaw in celluloid! So long as the playwright can give the actor words worth saying and the actor can give the words their due, the theatre is safe enough. But if it essays to meet the 'movies' by moving with them in a sterile policy of imitation in dispatch and device, then the seat of authority of to-morrow is tip-up plush at a shilling a time, and the glory of good speech will be as nothing when matched with the moaning of fiddles before a flickering screen."

LON CHANEY TO STAR AT VETERANS' CAMP

Leading Player in "Hunchback" to Plant a Tree in Memory of Harding in Adirondacks.

When Lon Chaney, the star of "The Hunchback of Notre Dame," at the Astor Theatre, which will be presented for the benefit of the American Legion's veterans' mountain camp drive, to-morrow matinee and evening, terminates his official visit in New York, he is to be escorted to the veterans' mountain camp in the Adirondacks by a delegation of American Legion men headed by Dr. Samuel Lloyd, president of the veterans' mountain camp. There on the lawn in front of the Warren Harding memorial, he will plant the first tree in honor of our late President.

Mr. Chaney will make a personal appearance at both matinee and evening performances at the Astor Theatre to-morrow. The patriotic colors of the American Legion will decorate the lobby and stage of the theatre as a sign of the appreciation of the American Legion of Mr. Chaney, as well as Carl Laemmle, for their most generous contribution to the $2,500,000 drive for the camp.

FIRST NATIONAL TO RELEASE PRINCIPAL OUTPUT; COMPOSERS AND EXHIBITORS END WRANGLE

By LOUELLA O. PARSONS

Lesser Organization Makes Deal to Have Pictures Distributed by Exchanges of Older Concern—"Meanest Man in the World" an Early Release.

"TEN COMMANDMENTS" READY

The two Lessers, Sol and Irving, and Mike Rosenberg did a lot of negotiating yesterday and finally announced that their product, the output of the Principal Pictures Corporation, would from now on be distributed by Associated First National. At the same time arrangements were made with the Educational Pictures Corporation for release of the new series of Louis H. Tolhurst's microscopic pictures.

The deal with First National was not at all unexpected, as Sol Lesser has long been one of the franchise holders in that organization and in close touch with its executives.

The pictures from the Lesser studios, which will be handled by First National, will include "The Meanest Man in the World," already completed from the George M. Cohan stage production, and the first of the Harold Bell Wright features, "When a Man's a Man." These productions will be distributed through the thirty-seven branch exchanges owned by First National in the United States and Canada and through the organization's foreign branches as well, but in addition to First National handling these rights, the foreign department of the Principal Pictures Corporation will continue to function as well.

With their distribution deal completed, the Lessers and Mr. Rosenberg will now go separate ways. Sol Lesser leaves for Europe to confer with film men there and to arrange some matters pertaining to foreign distribution. He will also see stories for feature productions. Mr. Rosenberg will return at once to the Coast to start on the first Baby Peggy production under the child-star's new contract with Principal. He will also find Harold Bell Wright waiting for him in Los Angeles to arrange for the production of his novel, "The Winning of Barbara Worth." Irving Lesser will remain in the New York offices as usual.

Trouble to Be Settled.

It begins to look as if the American Society of Composers, Authors and Publishers and the Motion Picture Theatre Owners of America are going to get together on the troubles that have been vexing both organizations for some time. A conference was held with E. C. Mills, chairman of the advisory committee of the American Society of Composers, Authors and Publishers, representing his society, and the board of directors of the M. P. T. O. A., representing the theatre owners.

In behalf of the society Mr. Mills stated the desire for a mutually agreeable understanding between it and the Motion Picture Theatre Owners of America, it being perfectly apparent to all concerned that in the present situation involving continued litigation there was an entirely useless and wasteful expenditure of time and money by both sides. He made it clear that he did not favor present processes if some more agreeable and better way of handling the matter could be devised.

He insisted, however, that the theatre owners should pay license fees to the society if they used the copyrighted music of its members in the theatres, holding that such use of the music was a public performance for profit within the meaning of the Copyright Act, and that it was but just and fair that the theatres should compensate the copyright proprietors for such use of their material.

Mr. Mills stated that he had prepared a schedule to govern the collection of music license fees in which he took into consideration various matters pertaining to motion picture theatres. This, he said, would be submitted to the officers and directors of the national organization for their consideration before being adopted and promulgated by the American Society of Composers, Authors and Publishers.

The officers and directors of the Motion Picture Theatre Owners of America took issue with him on the point of the justice and equity of license fees being charged for the public performance of music in the motion picture theatres, declaring the direct benefit to the members of the society through the playing of their compositions was such as more than compensated them for the granting of the right to publicly perform the same. In detail this argument covered the points that such playing constituted advertising for the composition of the most valuable sort; that its direct result was to increase the popularity of the music, create a demand for the sheet copies, records and rolls; and it was suggested that instead of the theatres paying the copyright proprietors the latter should actually pay the former in consideration of the very valuable service thus rendered.

The suggestion was then made and developed, that possibly a mutually agreeable arrangement might be made whereby the copyright proprietors might be given co-operation by the theatre owners in a systematic, thorough and inclusive "plug" for their compositions, of such tangible value from the exploitation standpoint that they might well afford to relinquish so-called "performing rights" in consideration of the service thus to be rendered.

Finally, an arrangement was made and mutually agreed to, that a committee would be appointed by the Motion Picture Theatre Owners of America to confer with the advisory committee of the American Society of Composers, Authors and Publishers, on ways and means of resolving the entire situation in mutual accord and harmony.

It was also agreed by Mr. Mills, in behalf of the society, that pending the negotiations of the committees, no suits would actually be filed against any member-theatre of the Motion Picture Theatre Owners of America who is not now paying a license fee to the society, the entire situation remaining in abeyance pending conclusion of the committee's conferences.

Theatre owners now paying the license fee to the American Society of Composers, Authors and Publishers, will continue under the contract they now have with that organization until such time as other arrangements will be made following the conclusion of the conferences here mentioned.

Contracts now in force and expiring in the meantime are to be renewed in the same manner as would be the case if no negotiations were pending.

In behalf of the Motion Picture Theatre Owners of America, Sydney S. Cohen appointed Messrs. M. E. Comerford, of Scranton, Pa.; Harry Davis, of Pittsburg, Pa.; R. F. Woodhull, of Dover, N. J.; Joseph W. Walsh, of Hartford, Ct., and the advisory committee of the American Society of Composers, Authors and Publishers, consisting of Messrs. E. C. Mills, J. C. Rosenthal and Silas Hein.

Frank Tilley Again.

A few visits from men like Frank Tilley, editor of the Kinematograph Weekly in London, and the American film industry will feel like closing its gates tight to these visitors who come here and have nothing but adverse criticism to give. After making himself as disagreeable as possible, Mr. Tilley returned home to London to burst into print with all the fancied shortcomings of American films and film people that he acquired while in this country.

In the issue of August 23 in an editorial, Mr. Tilley says:

"The propaganda for American financial magnates and the power of the almighty dollar is increasingly apparent in transatlantic pictures, and it has seldom been so clearly exemplified as in 'Little Old New York.' In this picture are introduced the forebears of John Jacob Astor, Vanderbilt and others, and they are held up to reverence as 'historical' figures. The power of money, the absolute worship of it as the aim and end of existence, is continually being used by American film producers as a theme for the edification of the budding young citizen, and the result of such doctrines, combined with the neglect of artistry, is plainly visible in a type of man America is producing. It is hardly possible to over-stress the effect of such propaganda. Pictures form one of the surest methods of inculcating ideas, suggestions, and even in moulding the character of the young, and for this reason the greatest care should be exercised in seeing that such ideas and suggestions shall be of a nature calculated to encourage ideals and not debase them. American pictures not only provide a white-washing media of the 'poor' rich, but also show a tendency to adopt an American point of view. An example of this is provided in the same picture by inferring that Fulton was the inventor of the steamboat. This totally incorrect inference gives scope for the introduction of any amount of 'dollar patriotism,' the playing of 'The Star Spangled Banner,' and a general atmosphere of spurious superiority. If such things were done in a British picture there would be a riot in the American theatre in which it was shown—if ever it was shown."

Considering the quality of the British made films, it makes one rather weary to have a man like Frank Tilley come out and point to a lack of idealism in "Little Old New York." Personally, we feel he needs a good dose of castor oil.

Actor Hurt.

The second accident to occur within the week in the filming of "Yolanda," Marion Davies's next picture, happened yesterday at the Cosmopolitan studio and sent one actor to the hospital and gave another one some bruises that he will not soon forget. A "jousting" tournament was in progress, with all the settings and splendor of the mediaeval days of "Yolanda." George Beckward fell off his horse, was trampled and injured so seriously that there was a hurry call for the ambulance. Mr. Beckward was taken to the Harlem Hospital, where his wounds were dressed. The actor, who was his partner in the jousting scene received some bruises but was not badly hurt.

Mrs. Goodhue Likes Picture.

Mrs. Lamira Goodhue, mother-in-law of President Coolidge, thinks that mothers-in-law have been neglected long enough.

She was show the picture of "Mothers-in-law," and said:

"Your picture, 'Mothers-in-law,' is a wonderful tribute to a deserving class of women." The picture was taken up to Burlington, Vt., and shown to her, and since it is Al Lichtman's pride and joy, naturally he was much pleased at Mrs. Goodhue's endorsement of his film.

Petrova Comes Home.

The Olympic brought Madame Olga Petrova yesterday after a three weeks' vacation in France and Spain. Her production, "Hurricane," will open in Texas in early October and she will go into rehearsal at once to get ready for her Fall season. While in London and Paris she negotiated with producers and made arrangements to have her play staged in Europe later this Winter.

Have Not Heard.

Over at the Fox office there is considerable worry over the failure to get any response from Delbert Goodman, Fox's American representative in Tokyo. Mr. Goodman lived at the Imperial Hotel, which was right in the path of the earthquake, and which was entirely destroyed. Sydney Abel, o fthe Fox Foreign Department, said yesterday that Mr. Goodman had not answered any of the numerous cables sent to Japan and that he feared that his life was lost with the many other Japanese and Americans who perished in the catastrophe.

E. W. Hammons Sails.

The Belgenland yesterday carried E. W. Hammons, president of the Educational Film Corporation, to Europe for a six weeks' business and pleasure trip. Mrs. Hammons accompanied him. He said yesterday just before sailing in an interview with Ship News reporters, that business had increased thirty per cent. during the present fiscal year, which, in his opinion, showed the prosperity of the American people.

Estelle Taylor With Paramount.

Estelle Taylor has been added to the cast of "The Call of the Canyon," a Zane Grey production which is being produced at Flagstaff, Ariz. Miss Taylor will take the place of Bebe Daniels, who was originally in the cast. She will be featured with Richard Dix and Lois Wilson.

Leaves Saturday.

After doing enough business to keep ten average men busy, Jesse Lasky is going to pack his suitcase and leave for Flagstaff, Arizona, Saturday. He will join Zane Grey and take a trip into the desert with him during the filming of "The Call of the Canyon." Mr. Lasky is going to combine business and pleasure, in this way enjoying the expedition with Mr. Grey and at the same time keeping an eye on the picture.

Evelyn Greely Returns.

When Evelyn Greely went to California a few months ago, everyone said she went out with the purpose of taking a job, but Evelyn is back on Broadway now and she has not taken a job and has no thought of taking one. She says she is busy being married and she finds that it is a big enough job for any woman. In November Miss Greeley and her new husband, John Smiley, will go to Johannesburg, South Africa, and as Evelyn says, one doesn't go to that part of the world to make pictures.

Hollywood Didn't Harm Him.

Back from the wilds of Hollywood has come Elek John Ludvigh and his charming wife. Mrs. Ludvigh spent most of her time in Colorado Springs visiting friends, but even so the able counsel of Famous Players Lasky rises to say that Hollywood as a city has been greatly exaggerated. It isn't a city, just a quiet village for quiet people. We went over to see Mr. Ludvigh yesterday to pay a social visit, but he was out to luncheon. However, we shall call on him again because we know that he must have some news that we should have. This is not a promise—it is a threat.

Receives Sad News.

Harry Cohn, whose office is with J. D. Williams at 6 West Forty-eighth street, has been called to Chicago by the death of his brother. The sad news was unexpected.

Arliss to Get Print.

"The Green Goddess" company in London with George Arliss, is going to have an opportunity to see the screen version of Wm. Archer's play. George Arliss, who is playing in London, cabled Arthur Friend to send him a print of the picture, so that he might show the members of his company what had been done on the screen. We are sure that Mr. Arliss will feel the motion pictures have been nobly by him when he sees the picture.

Opens Art Studio.

Floyd C. Mims takes this occasion to announce that after three weeks of work and experimentation he is opening an art title studio and is ready to do business with any producer who wants art titles and lettering. His studio is at 150 West Forty-sixth street and will be called the Kramer-Mims Studios. Mr. Mims bears the title of president and general manager.

Dwan to Do Beach Story.

Rex Beach's story, "Big Brother," which has been running in Hearst's International Magazine for the past few months and which is being widely read, is soon to come to the screen. At the time Mr. Beach sold this story to Hearst's International he had offers from nearly every company for the motion picture rights. Famous Players came out victorious and carried off the prize. Allan Dwan, having finished Gloria Swanson's latest picture, "Zaza," will direct "Big Brother." So far only one member of the cast has been chosen. Tom Moore will play the title role. Other members of the cast will be announced later.

Doing the Orpheum Circuit.

Hale Hamilton has finished his stint at the Famous Players-Lasky studio in Long Island City and will now devote his time and talents to vaudeville. With his wife, Grace La Rue, he has started for a short tour of the Orpheum Vaudeville Circuit. They will open in Denver, Colo., September 9, and from there will go on to the Coast. Miss La Rue will do a single number and will also work with her husband in a sketch. He played the part of Rufus Kayne in Arthur Train's novel, "His Children's Children."

Something About Harold Roach.

Life for Harold Roach these days is just one thing after another. He is now in Chicago, where he has gone to meet the exhibitors of the Middle West. He will be back on Tuesday and on Wednesday he will broadcast through WOR "The Making of a Movie Fan." Mr. Roach has arranged for the making of a new two-reel comedy series called "The Spat Family." From all we hear it will be on the order of Roy McCardle's famous Jarr series, having to do with the joys and glooms of family life.

Farina in the Limelight.

Farina, the black-faced baby doll, who has given so many reviewers something to live for, is going to be reproduced in a doll. A few weeks ago the first sample was given out at a theatre and, to use the vernacular of the young man who pounds a typewriter for Pathe, "it went over like a ton of bricks." Somebody please page Helen Pollock, who admits that Farina is her favorite motion picture star.

Going Abroad.

Day by day the list of people going to Europe increases. Now comes word that Julius Steger is sailing for Europe this week. A little bird tells us it is a confidential mission for William Fox. While Mr. Steger is in Europe his assistant, Perry aNthan, will go to the Coast to continue his training in the production lines. Young Nathan, who is said to have a future, is the nephew of S. E. Roger, general counsel of the William Fox Film Company.

Wallace Clifton in Town.

Wallace Clifton, who formerly was associated with the Universal Film Company as continuity writer, has arrived in town and will help Charles Saver, production manager of the Fox educational unit. Mr. Clifton, it will be remembered, recently lost his wife, Mrs. Emma Clifton, who was also well known in motion picture circles as a scenario writer.

The Commandments Finished.

Cecil de Mille has finished "The Ten Commandments" and is getting this picture ready for an early showing in a Broadway house. There was some rumor that only the prologue had been completed, but, like many things that are without truth, this was merely a piece of gossip founded on some one's imagination. "The Ten Commandments," we hear, is a good picture and of the kind that warrants its expenditure of more than $1,000,000.

A Line or Two.

Rupert Hughes takes his pen in hand to say that he is "Reno-vating" his picture dealing with the divorce question. The title of the picture is "Law Against Law."

TOM MOORE.



He Will Play "Big Brother" in Famous Players' Version of the Rex Beach Story.



Photo by Staff Photographer.

MME. OLGA PETROVA.

She arrived home yesterday on the Olympic after spending three weeks in France and Spain.

MR. AND MRS. EARL HAMMONS.



Photo by Staff Photographer.

They Sailed Yesterday on the Belgenland for a Six Weeks' Trip in Europe. Mr. Hammons Is President of Educational.



Photo by Kenneth Alexander.

LILLIAN GISH.

She is the star in "The White Sister," which opened at the Forty-fourth Street Theatre Last Night.



Photo by Ira Hill.

ESTELLE TAYLOR.

She will play the leading feminine role in "The Call of the Canyon," a Paramount production, a part that was originally given to Bebe Daniels.

Society of Authors and Composers and Theatre Owners Compromise on Royalty Demands for Music Played at Film Houses. Tilley Criticizes U. S. Art Again.

ACTOR HURT IN DAVIES FILM

Estelle Taylor Takes Place of Bebe Daniels in New Zane Grey Picture — Allan Dwan to Direct Rex Beach's "Big Brother" for Famous Players.

FARINA NOW IN DOLL FORM

LILLIAN GISH IN "WHITE SISTER"

Picturization of F. Marion Crawford's Novel Made in Italy Is Presented at 44th St. Theatre.

DIRECTED BY HENRY KING

For the past week there have been a wealth of new pictures bidding for the approval of the public, and keeping busy the reviewers. Last night at the Forty-fourth Street Theatre, Charles Duell of Inspiration Pictures, joined the managerial conspiracy to make you lead the strenuous life, and presented Lillian Gish in "The White Sister." The picturization of this novel by F. Marion Crawford was made by Henry King in Italy, where he took the company last Spring in order to bring to the photoplay the exact locale of the story.

In its stage version the piece was a well-made play of purely theatrical device—a thing of spotlights and red roses, tolling bells and organ music. In a degree this is true of its present form. It concerns an Italian woman, who, believing her sweetheart dead, gets her to a nunnery. The sweetheart returns to find his beloved in a cloister, endeavors to persuade her to renounce her vows, and, failing, kills himself.

Miss Gish has done no better work than "The White Sister." Her performance as Sister Giovanna puts to shame the theories about her having to depend upon the guiding influence of Mr. Griffith. The supporting organization is entirely capable.

Although "The White Sister" is rather machine-made emotion, and the tears shed for the fragile heroine are very much the same mixture of salt and sentiment that used to flow for Camille, of its interest there can be no doubt. It has had the advantage of vivid production and many of the scenes stir the emotions through sheer force of their beauty and fantasticalness. The pleasure-seeking theatre-goer will find it often entertaining, generally interesting, and always pictorially attractive.

ADORA ANDREWS BACK.

Is Returning to Stage in "The Left-Over."

Adora Andrews, whose Lena in "Arizone" is still remembered by theatregoers who saw this early success of Augustus Thomas's, will return to the stage after a long absence, and create an important role in "The Left-over," the new Zelda Sears-Vincent Youmans musical play which Henry W. Savage will open in Stamford next Monday night, with Ada May as featured player.

Another recent addition to the cast is Karl Stall, a Cincinnati baritone who had success in grand opera abroad, and has played leading roles with Mrs. Schumann-Heink.

PINCHOT REPORTS PROGRESS IN PARLEY

Governor Declares Both Sides in Coal Situation Appear More Hopeful for Settlement.

(By United News to The Morning Telegraph.)

HARRISBURG, Pa., Sept. 5.

Progress has been made in the indirect negotiations between anthracite operators and miner delegates, Governor Pinchot announced to-night, when all parties appeared more hopeful that a satisfactory basis for ending the strike might be found.

For nearly four hours, the Governor kept the union men and mine owners in adjoining chambers at the executive offices. He obtained and presented to each side the specific statements of terms upon which the other would settle.

After the conference recessed until tomorrow at 10 A. M., the Governor dictated the following statement:

"During the afternoon, I have conferred with the miners in this room and the operators in the other room. There has been no joint conference.

"I have, however, taken and discussed with the operators, a specific statement of the terms upon which the miners will agree to settle and I have taken to and discussed with the miners a specific statement of the terms upon which the operators will agree to settle.

"The conference will reopen to-morrow morning at 10 o'clock.

"I am not at liberty to discuss the terms submitted by either side."

EXHIBITORS FOLLOW PLAN TO AID RELIEF

Theatre Owners and Producers Run President's Proclamation on Program, Hays's Suggestion.

Producers and exhibitors of the Motion Pictures Producers' Association are complying with the request of Will H. Hays, to broadcast President Coolidge's appeal for help through the moving picture theatres of the country, it was said at the Fifth avenue office of the organization yesterday.

William Brandt, president of the New York State Theatre Owners, informed the producers' body that the State organization's theatres have shown slides or moving reels of the President's proclamation. A similar message was received from Charles O'Reilly, president of the New York Theatre Owners' Chamber of Commerce.

The Producers' Association has requested that the public showing of the appeal continue until the Japanese situation has passed the crisis. Mr. Hays's organization received a telegram from Japanese Ambassador Hanihara, expressing profound appreciation for the "noble scheme" of broadcasting the relief call.

"GIRL-MAN" MURDER SUSPECT TRIAL OCT. 1

Freddy Thompson Smiles Coquettishly as Attorney Announces Readiness to Proceed.

(By United News to The Morning Telegraph.)

CHICAGO, Sept. 5.

"Freddy" Thompson, the strange "girl-man" accused of the murder of Richard C. Tesmer, will go on trial October 1. "Freddy" smiled coquettishly at Chief Justice John R. Caverly to-day, as his attorney announced the readiness of the defense to proceed on that date.

The principal evidence against Thompson is his identification by Mrs. Tesmer, widow of the murdered insurance man, as "the girl with the Mona Lisa smile," who fired the fatal shot in connection with a hold-up.

Judge Marcus Kavanagh had bawled out "Freddie" when the latter appeared before him recently in women's clothes, so to-day "Freddie" was tastefully attired in baggy Turkish trousers, a sport shirt open at the neck and a bright red ribbon on his right wrist.

STREW TOXEN WORM'S ASHES

Remains of Newspaper Man Dropped From Deck of S. S. Olympic.

The ashes of the late A. Toxen Worm, veteran Manhattan newspaper man, who died in Paris on January 13, 1922, were given a sea burial from the deck of the Olympic by Phelan Beale, lawyer of New York. Mr. Worm's will, for which Mr. Beale is the executor, directed that his ashes be strewn on the sea. For several years before his death Mr. Worm was one of the representatives of the Shubert Theatre and to his will provided for bequests to institutions for the benefit of members of the newspaper and theatrical profession.

HYLAN NOT SO WELL; DOCTORS NOT UNEASY

Pleurisy in Right Lung Causes Rise in Temperature—Mayor "Beating It."

(Special Dispatch to The Morning Telegraph.)

SARATOGA SPRINGS, Sept. 5.

Mayor Hylan has developed a slight pleurisy in his right lung, causing his temperature, slightly over 99 degrees Tuesday, to reach 101.8. His pulse is 82; respiration, 28.

This condition is not causing alarm, being one of the accompaniments of influenza. However, the Mayor has been suffering considerable pain. To-night it had lessened.

Another blood test has been made as a precautionary measure. Four previous tests revealed no germs. Dr. Jiha J. McGrath, superintendent of Bellevue Hospital, called on the Mayor, as did Grover Whalen, Commissioner of Plant and Structures.

Mayor Hylan, cheerful, says he is "beating it," and the doctors say he is.

WARD JURY ADJOURNS UNTIL NEXT WEEK

Will Probably Delve Deeply Into Activities of Indicted Man's Family Then.

(Special Dispatch to The Morning Telegraph.)

WHITE PLAINS, N. Y., Sept. 5

The Extraordinary Grand Jury, which indicted Walter S. Ward for murder in the first degree has adjourned until September 12, the date set for the trial of Ward.

The jury reconvened to-day without handing down an indictments against George S. Ward, fathe rof the self-confessed murderer. It was thought that the elder Ward would be brought to account for a charge of conspiracy to defeat the ends of justice.

The purpose of to-day's adjournment was to give Supreme Court Justice Robert H. Wagner sufficient time to carefully consider a motion for dismissal or a moderation of the indictment. The defense bases this application on the contention that the indictment is not borne out sufficiently in the Grand Jury minutes.

It is supposed that when the jury meets again it will delve into the activities of the other members of the family rather than Walter S. Ward, before and after the murder of Clarence Peters on May 16, 1922.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

GRIFFITH STARTS PRODUCTION OF NEW HISTORICAL FILM

Mamaroneck Studios of Great Director Buzzing With Activity as Another "Birth of a Nation" Is Forecast — Carol Dempster, Neil Hamilton and Frank McGlynn Take Leads.

SUBJECT IS KEPT SECRET

Out at the Griffith studios in Mamaroneck there is a buzz of eager activity, with cameras grinding six and seven hours a day. A big historical drama is in the making, and Mr. Griffith is getting in some scenes before the snow comes and the frost turns the green leaves to Autumnal tints. "Black or White," the Lloyd Hamilton film, is finished and the members of that company have moved their belongings elsewhere to make room for the coming drama, which is destined to be another film pag out of American history.

The enthusiasm of David W. Griffith over his historical production and the belief of those who have listened to him outline his story that he will have another "Birth of a Nation," surrounds this picture with especial interest.

Carol Dempster, Neil Hamilton and Frank McGlynn, the man who created the character of Abraham Lincoln in John Drinkwater's play, have been cast in a very important historical role. There are other well-known players who will also be added to the cast, but as yet information is very meager. It was impossible to get any news from the Griffith office on this picture, which is being filmed with the greatest secrecy.

Mr. Griffith has been spending his time in entertaining modern stories, and there has been such a demand for another "Birth of a Nation" that he has put everything else away to spend his time on this film, which he will try to make a worthy successor to "The Birth of a Nation." "The Covered Wagon" has proved how well Americans like historical tales of their own country, and we believe there is certainly a demand for a story laid in the time of the Revolutionary War—a picture that can be made in the East, the part of the country that is filled with places that figured in the war of independence.

Charles Ray Going on the Stage.

That private wire of ours from Los Angeles, which is kept pretty busy these days, says that the recently reported yarn that Charles Ray was going on the stage is true. George Scarborough is riting the stage version of Mr. Ray's film play, "The Girl I Love," and Walter Hast is acting in the capacity of the stage producer. Rehearsals, so it is said, will begin very shortly, and a coast tour will be followed by an engagement at the new theatre in Hollywood, which, we understand, will open with Mr. Ray's play. Walter Hast and his associates, who are building this theatre, have already broken ground for the playhouse, which they plan to run the year round, so that the Hollywood folk will have some real drama without coming to New York for it.

Charles Ray's next film will be "Henry Esmond," founded on the well-known story by William Makpiece Thackeray, which will be filmed in England immediately after he finishes his stage engagement.

Valentino Has Another Lawsuit.

Again Rodolf Valentine figures in the limelight because of another action pending in the Supreme Court between himself and his former lawyer, Arthur Butler Graham. This makes No. 3 for Rudy, who is nothing if not a good customer for the lawyers.

Mr. Valentino yesterday, through Max D. Steuer, his attorney, demanded judgment for $2,000, alleging that a cosmetic concern by which he and his wife were engaged to dance at $7,000 a week sent a check for $5,000 to Mr. Graham to be credited to the plaintiff's account. Of this, Mr. Valentino admits, Mr. Graham was entitled to receive $500 and to pay former Appellate Division Justice Frank C. Laughlin $3,500 for representing the actor on an appeal in proceedings growing out of his dispute with Famous Players-Lasky. There is also a counter claim made by Mr. Graham for $47,811.03, said to be due for legal services rendered. Rudy somes back and answers this by suing to recover money already paid to Mr. Graham by him, claiming that the lawyer was overpaid. So that's that.

To Distribute for Exhibitors.

The newly-formed Carl Anderson Pictures Corporation is going to figure prominently in the motion picture sun. W. A. True, president of the Theatre Owners' Distributing Corporation, makes this fact known when he says that the exhibitors' organization have made arrangements whereby the Arderson Pictures Corporation will handle the distribution of his product.

Mr. True issued a statement yesterday in which he said that the rental valuations will be based on actual values to the exhibitor and not on fictitious figures arrived at by theories or wild expectations. "The Anderson Pictures Corporation," went on Mr. True, "will handle our product on that basis. Behind each picture will be a campaign of exploitation and advertising created and carried out by experienced men in behalf of the exhibitor. The advantage of this is that the exhibitor will cash in on the picture advertising while it is hot."

Just before leaving for the Coast Carl Anderson confirmed the report that his company will handle the distribution of the product of the Theatre Owners' Distributing Corporation. If present plans materialize active operation should be started by the 1st of October. The new company is busy now interviewing exhibitors over the country and answering questions. The Anderson company is a comparatively new organization, having only announced its affiliation with the industry within the last two months.



GEORGE WALSH.

Who Will Be the Ben-Hur of the Goldwyn Picture, Unless Something That No One Expects Happens to Prevent His Taking This Role.



Photo by Evans.

CARMEL MYERS.

She will play one of the important feminine roles in "Beau Brummel," the picture that John Barrymore will make for Warner Brothers.

Critics Have an Inning.

The second confidential pamphlet issued by the Will Hays organization and consisting of criticisms by reviewers and authors of the current run of screen entertainment for the quiet perusal of the producers is just off the press. In a great number of cases "The Covered Wagon" is nominated as the best feature, although in one instance an author goes out of his way to call it good as a novelty but nil as a story. "When Knighthood Was in Flower," "Robin Hood," "Down to the Sea in Ships" and several other general favorites also win applause from the critics.

There seems, however, to be no unanimity of opinion as to the worst feature, no two choices being alike. At the same time not a few contributors to the pamphlet are unkind enough to say in effect that there are so many bad ones, makin ga choice would be a waste of time. Selections for the worst comedy fall in the same category. For stellar honors among the laugh makers, Charles Chaplin and Harold Lloyd are chosen in that order with few exceptions.

Geraghty Coming East.

Tom J. Geraghty, who has been acting as production editor on Tom Meighan's Paramount productions, is now well on his way to Kennebunkport, Me., where Booth Tarkington has a Summer home. Geraghty and Tarkington will go over the final details for screening the author's story, "Pied Piper Malone," with Meighan in the title role. The New England town will itself be used as a background for the picture and the village folk will make up the atmosphere.

George Walsh Gets Role.

Unless there is some change of plan of which we know nothing, the story we printed last Sunday that George Walsh will get the role of Ben Hur is true. Mr. Walsh has recently signed a contract with the Goldwyn company and he is the choice for this part. Over at the Goldwyn company's office they are as mum as clams, but under close examination they admitted that the chances were nine to one in favor of Mr. Walsh. Whether the Goldwyn company intended to stimulate interest by holding back the details of this picture or not, we don't know. At any rate, they have succeeded.

London Likes "Covered Wagon."

John Flinn sends a cablegram to this desk in which he says that London gave "The Covered Wagon" a great ovation. It was presented at the London Pavilion Wednesday night by Gilbert Miller, where, according to Mr. Flinn's cable, it scored a tremendous success. We are willing to take John's word for it, because he was very extravagant and sent us the longest cable we had ever received. He said the American Embassy and Consulate officers, Messrs. Post, Wheeler and Skinner were present, also distinguished and titled English society was large represented. The North American Indians from Wyoming were the piece de resistance of the evening, and John is feeling pretty happy because he believes his spectacular advertising in the London papers did much toward putting the picture over.

Speaking of "The Covered Wagon."

John Flinn's enthusiasm has been borne out by George Bowles, who flew over from London to Paris to be present at the premiere of the picture. J. J. McCarthy yesterday received a cablegram from Mr. Bowles in which he said that the "Wagon" covered itself with glory. The Indians also intrigued the fancy of Mr. Bowles, for it was he who took the first Buffalo Bill show to England many years ago.

Wayne Pierson Safe.

The friends of Wayne Pierson, who went to Tokio, Japan, eight months ago to assume charge of the United Artists office there, were greatly relieved yesterday to receive word that he and his wife and 8-month-old aby are safe. There has been so much worry about the Piersons since the earthquake at Tokio that there was great relief felt at the J. J. McCarthy office when the good news was received. The message comes from Kobe, Japan, where Mr. Pierson and his family have apparently gone for shelter.

London Editor Here.

Lillian Clarke, editor of the Cinema, a British trade publication, is in town. Miss Clarke comes armed with letters of introduction to all the motion picture folk. We have an idea she will profit by the example of Frank Tilley and not try to tell the world what is wrong with American film productions. However, we think the lady is entitled to a chance to prove that she doesn't work the way Mr. Tilley worked while in this country.

Motley Flint Here.

Motley Flint, the Los Angeles banker, is in the city. As usual he has been given a fine reception. He is very popular with all the film men. And—well—it is said, Motley has a bank roll that is worth considering. Not that we mean to say money has anything to do with the liking of the film men for him, because every one says he is a regular person.

Hindoos at the Harris.

Wells Hawks crosses his heart and hopes to die if it isn't true that fifty honest to goodness natural Hindoos are going to see George Arliss in the film version of "The Green Goddess" at the Sam H. Harris Theatre. Mr. Hawks swears by the great horn spoon that this is the first time any Hindoos ever attended the theatre in a body. They will wear fez and turbans and their regular habiliments. The party will be headed by S. Ernest Deva Pal, author of Oriental stories and plays.

Doug's New Leading Lady.

We are warned to keep an eye on Juliene Johnstone, who plays the feminine lead in "The Thief of Bagdad," Douglas Fairbanks's next picture. She is said to be easy to look at and a very good actress. Speaking of the Fairbanks-Pickford, Mary was so delighted with the reception of "Rosita" received in New York that she sent a telegram to United Artists yesterday expressing her delight.

Universal Loss in Tokyo High.

The Universal Film Company faces a probable loss of hundreds of thousands of dollars in the recent Japanese earthquake. Its main Japanese office, located in the center of the earthquake and fire zone, is a complete loss, with office equipment and prints destroyed. No word has been received as to whether there is any loss of life or not, but grave fears are entertained for the safety of Frank L. Lappin, temporary Tokia manager. The only word received by Univeral, obtained by cable several days after the quake from the native manager of the Osaka branch exchange, was that the exchange in Osaka was spared. He said that the flames in Tokio and Yokohama were growing worse and all communication from the Tokio branch was cut off. Edward B. Rowe, Universal's Japan manager, and his wife are on the steamship President Grant, hurrying back after a three months' vacation in the United States. Mr. Rowe will find chaos and a job that will take some time to get straightened out. Over at the Universal office it was said yesterday that Mr. Rowe will probably make his headquarters in the Osaka branch until such time as normal business is resumed in the devastated regions. When he was here he told of the popularity of Priscilla Dean, who is a great favorite with the Japanese public, made up largely of students and children. At the Universal offices there is also great concern felt over the safety of Tom Cochran, brother of R. H. Cochran, vice president of Universal, and of P. D. Cochran, secretary of Universal. Tom Cochran is manager of Japan for Famous Players-Lasky, and no word has yet reached



CHARLES RAY.

After appearing in a stage version of "The Girl I Love," he will make Thackeray's "Henry Esmonde" in Europe as his next motion picture.

"COVERED WAGON" HEADS HAYS LIST

Critics Pass Judgment on Drawing Power of Current Films in Confidential Pamphlet Just Issued by the Will Hays Office—Geraghty Coming East—Role for George Walsh.

OVATION TO "COVERED WAGON" ON FIRST LONDON SHOWING

John Flinn Cables American Film Was Tremendous Success at Pavillion—George Bowles Flies From Paris to Be Present at Premiere of Picture in England.

WAYNE PIERSON IS SAFE

his brothers of his condition and great fear is felt for his safety.

Helene Chadwick Gets Divorce.

Divorces are not always as difficult to get as most people in New York think. Yesterday Helene Chadwick was granted a divorce from William Wellman, with permission to resume her maiden name. Of course, she got her freedom in Los Angeles.

Elizabeth Peterson Married.

Elizabeth Peterson, who is well known in motion picture circles as an expert in all phases of fan publicity, is about to take unto herself a husband. She is being married to-morrow to James McDonald, a commercial artist. They are leaving for Bermuda on a honeymoon trip and will be gone a week or ten days. Miss Peterson says nothing about giving up her career. Being modern, you can't blame her for that.

M. L. Finkelstein in Town.

All the way from Minneapolis comes our old friend, M. L. Finkelstein to tell Abe Warner that he wants to book the Warner features in his chain of theatres. Mr. Finkelstein said eve nthough he is a First National franchise holder that "Main Street" broke the record for business in his St. Paul theatre. Mr. Finkelstein ought to know about pictures, being a member of the firm of Rubin & Finkelstein, than which there is no more important chain of theatre sin the Middle West.

We Now Have a New Film Co.

We now have the Stella Film Company, a new concern which has opened a studio at East 125th street, with executive offices in the Romex Building at Forty-seventh street. Their purpose in life, we understand, is to make twenty-two two-reel pictures during the next year. Alice Mills has been engaged to play the leading feminine role and Ed Volon is chief comedian. That is all we know about it.

Ingram Going to Europe.

Rex Ingram, accompanied by his wife, Alice Terry, started yesterday from Los Angeles to bring "Scaramouche" to New York, where it will be given a premiere on Broadway about September 9. The editing of the picture is not yet completed, but Mr. Ingram expects to attend to that little thing en route. Before he goes back home to California he and his wife will go abroad to get atmosphere for "The World's Illusion," which will be his next picture.

Jessie Weil Gets a New Job.

Jesse Weil, publicity man, has moved his typewriter to the office of the Independent Film Company, where he will be their poet laureate. In other words, he will handle their publicity and advertising.

The Wearing of the Green.

Winfield Sheehan, vice president and general manager of the Fox Film Corporation, gave a party last night. There is probably nothing unusual about this because Mr. Sheehan has given many parties in his day. Only at this banquet his guests were invited to sit down to a feed of cornbeef and cabbage. The reason for these vianda was because there was not a guest present who was not an Irishman, and would you believe it, they were all in the film business.

Lon Chaney on the Sick List.

Lon Chaney has been suffering with a bad cold brought on by his hard work in connection with "The Hunchback of Notre Dame." He has been making personal appearances every day and the change of climate and the strain have been too much for him. However, he is not giving up and is continuing to let the audiences at the Astor Theatre have a look at him.

Carmel Meyer Added to Cast.

"Beau Brummel," the Warner picture, will be started on the Coast, along about September 18. At least that is the date John Barrymore is expected to arrive. The scenario is all in readiness and casting is no wgetting along materially. Yesterday word came from the Coast that Carmel Meyers and Richard Tucker will have important parts in Mr. Barrymore's play.

A Line or Two.

One of our well known publicity men, who requests for obvious reasons that his name be omitted, sends us a suggestion that we do a story on Frank Tilley, editor of the London Weekly Kinematograph and call it "Tilley's Punctured Romance."



Photo by Moffett.

CAROL DEMPSTER.

She Plays the Lead in a Big Historical Drama That D. W. Griffith Is Now Getting Ready for the Screen.



Photo by W. F. Seely.

JULIANE JOHNSTONE.

She is the leading lady in Douglas Fairbanks's new picture, "The Thief of Bagdad," which is coming to New York this Fall.

LURE OF MANHATTAN BEWILDERS HORMANN

Henry Hormann, 83 years old, and a native of Lucebk, Germany, who has been visiting the family of his son in St. Louis, sailed yesterday on the Hamburg-American liner Albert Ballin, after the most thrilling night of his life, not even French bombardments by air excepted. Hormann arrived in New York Wednesday and spent the afternoon and evening wandering about. The fine entrance to hotels bewildered him and he figured that they would cost forty or fifty marks to secure a room. Near 8 o'clock he met up with a kindly German who took the old man to Hotel Navarre.

Hormann's appetite for sight-seeing was still keen, and alone he set forth to view New York, gain he got lost and whenever he went up to people and asked if they could tell him how to get out of his trouble, they mistook his question ng and pleading to mean that he wanted help. Many brust coins of small denomination into his hand. He told his benefactors in German that he didn't want money, but they only smiled and walked away.

Exhausted, Hormann discovered a kindly German near Fourteenth street and Broadway at 1.30 in the morning, who turned him over to the Travelers' Aid. After considerable inuiring of hotels they discovered that Hormann had left his bags at the Navarre. Horman felt it was too great a risk to remain amid the temptations of New York and though it was 3 o'clock at the time, took a cab for the pier, where he was found asleep with his bags at 6 o'clock.

Sailing on the Ballin was Professor and Mrs. Robert Plaisance. Professor Plaisance goes to France, where he has the distinction of being one of the first American professors to be made a member of a French university faculty, outside of the exchange professorships. Professor Plaisance prior to the World War taught French literature at Williams College and the University of Michigan, and during the war collaborated with Professor Erskine in establishing a student course in the American army, while so many thousands of students with interrupted educations were in France.

Others sailing were Baroness Stromberg, Enrique Soler y Baro, Cuban Government official; Mr. and Mrs. H. F. Cole, and Mr. and Mrs. Augustus M. P. Cowley.

The Ballin carried fifty-two first class passengers, forty-five second and fifty-five third.

WORLD'S GREATEST STADIUM.

Vienna Plans Largest Athletic Amphitheatre.

(By United News via The Morning Telegraph.)

VIENNA, Sept. 5.—Vienna plans to build the largest athletic stadium in the world. Vienna banks have guaranteed 300,000,000,000 crowns to finance the gigantic undertaking.

It is planned to begin actual construction next Spring, the stadium to be located in the so-called Fasanen-gardens of the royal parks at Schoenbrunn, where the Hapsburgs formerly had their Summer residence.

COP'S GUN SHOT AWAY IN CHASE

All Good Marksmen Not in West, Policeman Declares After Capture.

"There is at least one person in New York who doesn't think that the best marksmen are out West, and he is Patrolman Frank McGovern of the West 100th street station. To confirm this statement, it was reported yesterday that burglars were robbing a haberdashery store of Max Mantis at 2810 Broadway. The police of the West 100th street station were notified by a citizen, and Sergeants Doyle and Malcolmson with twelve patrolmen were sent there in a patrol wagon.

The policemen found that the haberdashery was one of a number of one-story "taxpayers" on the east side of Broadway running half a block to 109th street and 75 feet in the latter. Skirmish lines were thrown out in Broadway and in 109th and 108th streets. The store showed that the burglars had taken flight and it was thought that they were hiding on one of the low roofs.

A taxicab was drafted and backed up against a building in 109th street and Policemen McGovern and Condron were detailed to climb from the top of the taxi to the roof of the building. McGovern was the first to climb over, and after he had swung himself over the cornice and was about to raise himself with his revolver in his right hand, there was a flash and a loud report from an adjoining roof and a bullet sent his pistol spinning to the street below. McGovern was not even scratched.

Condron then climbed over the roof an instant later and fired four shots at a man fleeing from a skylight of the adjoining building, behind which he had been hiding when he shot McGovern's pistol from his hand. Reaching the edge of the roof, the fleeing man jumped to an areaway of a house in West 109th street.

Shots were also fired at a man fleeing in East 109th street, and the police captured a man who gave his name as Arthur Silverstone, 21, a clerk.

The roofs were thoroughly searched, but no one else was caught. However, the police found a wrench and a "jimmy" behind the haberdashery, where entrance had been forced through a window. In the store, loot, worth more than $200, was packed up, ready to be carried away.

When Silverstone was questioned regarding the robbery, he admitted, the police say, that he committed the burglary, but denied having fired a pistol or that any one else was with him. No revolver was found.

BLANCHE RING'S MOTHER TO FIGHT SISTER'S WILL

(Special Dispatch to The Morning Telegraph.)

BOSTON, Sept. 6.

Mrs. James H. Ring of Brookline, mother of Blanche Ring, actress, and Cyril Ring, film star, and mother-in-law of Tom Meighan of filmdom fame, will contest the will of her 88-year-old sister, Miss Jessie Ross, who left all her savings to a 30-year-old married man of Everett, who is virtually unknown to the family. The man is Benjamin Blywood.

Miss Ross died recently at the City Hospital, where she was confined for ten weeks following an accident, and was buried this afternoon fro mteh chapel of an undertaking establishment against the wishes of her sister.

Mrs. Ring stated that in 1910 her sister made a will, in which all the property was to be left to her. Two years ago another will was drawn up, Mrs. Ring said, and all the property was left to Blywood, whose father once knew Miss Ross, when she supervised the servants in a Beacon street residence.

Senile dementia is the ground on which Mrs. Ring bases her hopes to break the second will made by her sister. The contest will be begun by Mrs. Ring and her husband. None of the prominent theatrical members of the family is involved in the affair.

The property left by Miss Ross probably will total about $6,000, a lifetime's saving after long years at work in Boston department stores.

Miss Ross is survived by her sister, Mrs. Ring, and possibly by another sister, Mrs. Elizabeth Woodman of Kansas City, who has not been heard from.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

LOEW, FOX AND MOSS CALLED TO EXPLAIN WAGE AGREEMENT

Theatre Owners' Chamber of Commerce Will Call Producers to Explain Why They Offered 22½ Per Cent. Increase to Operators Without Consulting Organization.

O'BRIEN AND NORMA TALMADGE

Definite charges were preferred against Marcus Loew, William Fox and B. S. Moss yesterday by the Theatre Owners' Chamber of Commerce charging them with violating the resolution made by this organization, which stated that no exhibitor should make any individual agreement with the member of the Motion Picture Operators' Union Local 306, but that the matter should be settled by the T. O. C. C. as a whole.

A committee composed of Bernard Edelherst, chairman; Hy Gainsboro, Charles Moses, William Landau, Lee Brecher, Leon Rosenblatt and Samuel Moross, secretary, met yesterday and recommended to the board of directors that Messrs. Loew, Fox and Moss be summoned to the chamber of commerce to explain why they offered the operators an increase of 22 1-2 per cent. in wages in violation of the resolution. The board accepted this recommendation and will act accordingly.

It was explained that Mr. Loew will be called before the board of directors' meeting first, Mr. Fox the following week and then Mr. Moss. If they do not answer these summonses they will probably be automatically dropped from the organization.

It was explained at the time these charges were first hinted at by a man on the inside that the three men acted as vaudeville managers and not as members of the T. O. C. C. Mr. Loew was in Europe at the time and did not hear anything about it until he returned home.

The grievance of the theatre owners seems to be that the allowance of 22 1-2 per cent. increase in wages at the time the operators were threatening to strike made it imperative for the exhibitors to give in to the demands made by the operators. The raise given by the motion picture men was on a scale of 7 1-2 to 15 per cent. increase in wages.

It was impossible to reach any one of the men mentioned by the theatre owners on the telephone at the late hour the story came in, as they had gone to the country for the week-end, so it is impossible to make any guesses or throw any hints as to what action Messrs. Loew, Fox and Moss will take when they learn they have been called on the carpet. It all sounds very serious and complicated, but it has been our experience these things all sound so much worse than they usually are. Mr. Loew will probably get his summons for a week from Tuesday.



MILDRED HARRIS.

She Has Been Engaged to Play Opposite Elliot Dexter in His First Production for Grand-Asher.

O'Brien With Norma Talmadge.

Eugene O'Brien, who has been playing on the Coast with Mrs. Thomas Whiffen in "Steve," has decided to leave the show and pass the part on to some one else. The reason is an offer from Joseph Schenck to play opposite Norma Talmadge in her next picture. Eugene and Norma for many months were regarded as an ideal screen combination, and even to-day we get letters asking that they be reunited. Mr. O'Brien did make one picture with Miss Talmadge and the box office receipts related by Associated First National, who released the picture, is the reason for the re-engagement of the young man. "Steve," which has been doing a big business throughout the country, will continue with another motion picture star to be named later. It is the story of a motion picture director.

Ate Corned Beef and Cabbage.

The party given by Winfield Sheehan at his home in Port Washington, on Thursday evning to his Irish friends in honor of the 600th anniversary of the discovery of corned beef and cabbage as food for the human race, was largely attended by the men who have cause to rejoice at such a celebration. Mr. Sheehan's invitations were limited to the Irish and no one who could not show 100 per cent. Irish parentage was asked to participate in this event.

The decorations were green and, while there was no shamrock on hand, it was understood that this was the favorite flower of all who were present. A branch to affiliate with the Ku Klux Klan was organized. We should have said instead of affiliate to annihilate. Also it was voted that Ireland brings forth the greatest race in the world and that America is the greatest country. A resolution was passed deciding that if Governor Smith wanted to run for President his nationality would land him in the White House without any trouble. In fact, that every loyal Irishman would feel it his duty to do a little soap box oratory for the Governor.

This is the first time in the history of motion pictures that there has ever been an assemblage of film men of Irish descent. In fact, no one ever knew there were that many Irishmen in the industry. Another race has heretofore claimed the credit for having put motion pictures on the map. Not wishing to start a race riot, we will not go into discussion further. Among those who enjoyed Mr. Sheehan's hospitality, as the Cedarville papers always say, were Messrs. Allan Dwan, Martin Quigley, John McCarthy, James Quirk, Jimmie Grainger, Walter Moore, Paul Mooney, J. J. McCarthy, Theodore Mitchell, Jack Brelaney and James Hanley.

Spends One Day in New York.

Tom Mix arrived in New York yesterday, took one glance around the town and went on to Saratoga to renew his friendship with Jack Dempsey. Mix is accompanied by his wife, who will be remembered by motion picture fans as Virginia Ford. Vivian Moses, as soon as he learned that Saratoga was the destination of the Mix family, declared a holiday and went to Saratoga to the Dempsey quarters to see if he had better bet his bankroll on the world's champion heavyweight. Mix, who is a close personal friend of Dempsey and who came here to see the Dempsey-Carpentier bout two years ago, intends to go down to the Firpo camp at Atlantic City so that he can compare the two fighters.

We almost forgot to say that Thomasina Mix and Toney, the pony have been left at home. This is the first time that Mrs. Mix has left her little daughter since she was born, but father needed a vacation and New York is no place for a baby. When the Mixes return to the city they will stop at the Ambassador Hotel.

"The Girl" Gets By.

Either the Mexican Government is growing less particular or else First National knows how to smooth its feathers, but at any rate "The Girl of the Golden West" has slipped by the Mexican censors without a murmur of protest. The First National home office has just heard the results of the affair. It seems that Edwin Carewe, who produced the picture, in due course sent a print for review by the Mexican Department of Foreign Relations, a formality which the Mexicans require before any suspicious picture may be shown below the Rio Grande. The department, after seeing the production, sent word to First National Branch Manager Rodriguez in Mexico City that it considered "The Girl of the Golden West" excellent entertainment and would notify the proper authorities in the various States to that effect.

To Entertain at Luncheon.

On Monday Marion Davies is entertaining a few of the newspaper writers at the Cosmopolitan studios at luncheon. Miss Davies, who has been working night and day on "Yolanda," and who always gives 100 per cent. of her time when she is busy on a big production, is taking a few moments' rest after weeks of hard work to invite the newspaper folk to the studio to see some of the sets which are particularly beautiful.

Mildred Harris in Dexter Picture.

The Grand-Asher Company is determined to get all the loose talent available. Word comes now that Mildred Harris has been engaged to play in Elliot Dexter's first production for them. Work has now been started under the direction of R. William Neill and we are promised that we may have the picture some time this Fall. Miss Harris has recently completed a vaudeville tour and before that she was featured in "The Fog," a Max Grath play. The former Mrs. Charles Chaplin, who went through bankruptcy proceedings a short time ago, will soon be able to pay the rent again and keep the wolf from the door.

Leaves on Business Trip.

September Arthur A. Lee believes is the time to take a holiday. So he has left the Lee-Bradford Company of which he is president for a three weeks' motor trip through the Delaware Water Gap, Toronto and the Middle West. While away it is possible he will combine pleasure and business and permit himself to get on the job.



Photo by Daguerre.

JACK OSTERMAN.

Big Week of Openings Will Brighten Broadway—"Ruggles of Red Gap," "Red Lights," "Why Worry," "Mothers-in-Law," and "The Gold Diggers" All to Be Shown.

HAYS OFF ON LEVIATHAN

In the Broadway Theatres.

An event of importance next week is the arrival of "Ruggles of Red Gap" at the Rivoli Theatre, another James Cruze production. After "The Covered Wagon" anything that Mr. Cruze does in the future will be watched with interest, and this film is said to be another knockout. Ernest Torrence, whose teamwork with Cruze is one of the big events of last year's film history, plays Cousin Egbert. Edward Horton, a new actor to the screen, plays the title role. Other important players in the cast are Lois Wilson, Fritzi Ridgeway, Charles Ogle, Louise Dresser, Anna Lehr, Thomas Holding, Lillian Leighton, William Austin and others. The novel is by Harry Leon Wilson, and the screen adaptation was written by Walter Woods and Anthony Coldeway.

"Red Lights," adapted from the play by Edward E. Rose called "The Rear Car," is the chief film production at the Capitol Theatre next week. Clarence Badger is the director, and the cast is composed of Marie Prevost, Raymond Griffith, Johnny Walker, Alice Lake, Jean Hersholt, Dagmar Godowsky, Lionel Belmore and others.

Harold Lloyd always brings a full house to the Strand Theatre. This is one reason why Joseph Plunkett always gives him a welcome. "Why Worry?" his latest picture which is playing to full houses at the Strand this week, remains. "Why Worry?" introduces a new leading woman, Jobyna Ralston, who, by the way, did so well in this film, that she was placed under contract by Mr. Lloyd as his permanent leading woman.

David Belasco's play, "The Gold Diggers," presented in its motion picture version by Warner Brothers, comes to the Rialto next week. Hope Hampton has the leading role, and she is supported by Wyndham Standing, Louise Fazenda, Alec B. Francis, Jed Prouty, Gertrude Short, Johnny Harron, Ann Cornwall, Lonise Beaudet and others.

Al Lichtman's much-discussed picture, "Mothers-in-Law," comes to the Cameo next week for its premiere on Broadway. Mrs. Clara A. Grisewld, who is in New York forming a Mothers-in-Law Association, has written to Mr. Lichtman recommending the picture. B. S. Moss, in booking it, has asked Mrs. Griswald's co-operation in exploiting the film.

Chief film attractions at the Broadway next week will be "The Eleventh Hour," with Shirley Mason and Charles Jones in the leading roles. This is a Fox picture adapted from Lincoln J. Carter's melodrama.

DeForest Sails.

The Leviathan will carry among her passengers this morning Lee DeForest, who is taking a hurried trip to keep some business appointments in London and Paris. He will then go to Capemartin in France, where his family is spending the summer along the Riviera. When he returns on September 9, he will bring them with him, also some plans for the Phonofilm Productions, of which he is the inventor. He only expects to spend a few days on the other side, hurrying back to get on the job in this country as soon as possible.



JOBYNA RALSTON.

This is the young lady who is playing opposite Harold Lloyd in "Why Worry," which has been held over at the Strand another week. She has recently signed a long term contract with Mr. Lloyd as his permanent leading lady.

Mary Philbin at Work.

After the work that Mary Philbin did in "The Merry-Go-Round" there are many eyes focused in her direction to see if she will continue to keep up her good work. Word from the Coast says that she is now being rehearsed in "My Mamie Rose," founded on Owen Kildare's novel. Irving Cummings will direct her in her first starring vehicle, which gives her a chance to again prove her mettle.

Celebrates His Birthday.

Word comes from California that Bill Hart, Jr., celebrated his first birthday on Wednesday, September 6, with one candle cake and a silver loving cup engraved, "To my wonderful son." William S. Hart, Junior, on his first birthday, from his proud and affectionate dad." Bill, Sr., was on location and sent the cup from there. Despite her statements regarding her determination to get a divorce, Mrs. Hart now says that she does not believe in divorce where a child is concerned. Mr. Hart, it is said, will not forgive, being a man who never forgets.

Ramon Navarro in Town.

Ramon Navarro, who plays the leading role in "Scaramouche," is in New York and will remain for the opening of the picture, which is due to have its premiere on Broadway some time the last of the month. Wednesday night Mr. and Mrs. Richard Carle entertained for Mr. Navarro at their home on Eighty-eighth street, and a number of well-known folk in the theatrical and motion picture world were present.

Sobel to Handle Film.

While we are on the subject of "Scaramouche," Bernard Sobel has been engaged by Metro to handle the exploitation of the picture when it opens in New York. Mr. Sobel, who has been handling the publicity of "Little Miss Jessie James," will resign from that job to take on his new affiliation. Some folk have a hard time getting any job, but Mr. Sobel seems to get three or four in a bunch. Perhaps we may say that at the door of understanding is art.

Et Tu, Luther.

Every one is radioing these days. It is all the fashion. Now comes Luther Reed, who told just how to write scenarios to all listeners-in on the WJZ station at Aeolian Hall last night. Having adapted the scenario for "Little Old New York" and "When Knighthood Was in Flower" we will say Luther can tell how it's done without half trying.

Osterman With Bryant Washburn.

Young Jack Osterman, a son of the late J. J. Rosenthal and Katherine Osterman, both well known in the theatrical world, has left vaudeville flat to have a tryout in pictures. He has been given a part in "Try and Get It," a picture Bryant Washburn is making for Asher Grand under the direction of Cullen Tate. From that it can be seen young Osterman is trying his wings on the Coast, where the Washburn picture is being filmed.

With Famous Players-Lasky.

Life for Lillian Leighton these days seems to be just one Paramount picture after another. Having finished the role of Ma Pettigrit in "Ruggles of Red Gap," she has signed another contract with Jesse Lasky to play an important part in "The Call of the Canyon," which is now being filmed in Flagstaff, Ariz.

George Fitzmaurice Giving a Ball.

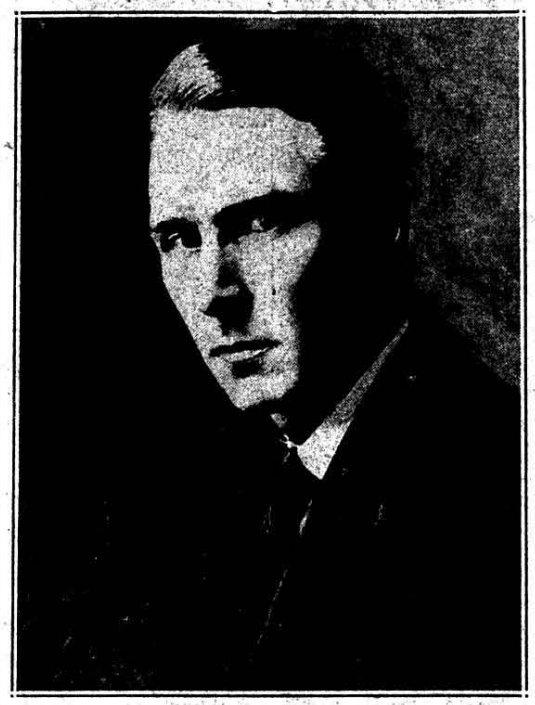
George Fitzmaurice is giving a charity ball for eight hundred people next week. The film industry need not be excited about it and plan on taking their best clothes out of storage, because this part is only a part of "The Eternal City." Samuel Goldwyn's office has looked like an old curiosity shop all week. All the old Roman costumes available have been over there on exhibition, to say nothing of $1,000,000 worth of Italian antiques which will figure as sets. No less a person that Harry Reichenbach tells us that society itself will be on hand to watch the taking of this picture. Of course, it gives us an awful kick to know that Newport is coming to see how it is done in the fillums. Barbara La Marr, Bert Lytell, Lionel Barrymore, Richard Bennett and Montague Love will all be on hand to take part in the affair. While we are on the subject of "The Eternal City," Samuel Goldwyn is at present looking the town over for a theatre in which to have the Broadway premier for his prize.



MARIE PREVOST.

She has the leading feminine role in "Red Lights," which comes to the Capitol for a week's engagement.

GALLAGHER AND SHEAN FILM IS SHELVED BY WILLIAM FOX



PERCY MARMONT.

He has been engaged by Metro to play the leading role in "The Man Whom Life Passed By," a fact that is interesting because of his work in "If Winter Comes."

Death of Director and Illness of Gallagher Cause Break in Continuity Which Moves Producer to Take Big Loss Rather Than Release Poor Picture, It Is Declared.

METRO GETS TWO STARS

May Lose Money on Film.

The producers do not always sacrifice art to the commercial god when a question of pride is the issue. Take William Fox, who has spent $200,000 on "Around the Town," the Gallagher and Shean picture, only to order it shelved until he could determine whether too remake the while thing or to put it in the junk heap, charging it to profit and loss.

At the time Gallagher and Shean, the two famous comedians, were engaged by Mr. Fox at a salary that made their bank balance leap up several figures, Bernard J. Durning was brought on from the Coast to direct the comedy purchased from Lewis Sherwin for the two comedians. All went well until Mr. Durning was taken with typhoid fever and his serious illness and death made it necessary to call in another director.

What Mr. Durning had in his mind, he was never able to tell his successor, the new man called in to take up the ragged ends had to grope in the dark unacquainted with what Mr. Durning had planned to do. Then to cap the climax Gallagher was taken sick and unable to work. In fact one Jonah after another seemed to follow in the wake of this picture from the day it first went into work at the Fox studios.

Mr. Fox, it is said, is dissatisfied with the film and rather than release a poor picture he has decided to shelve the whole thing. Over at the Fox studios it was impossible to confirm this because no one was willing to talk, but it was admitted that the picture had been temporarily shelved and would in all probability be moved to the West Coast when it was finished. Lucy Fox was the leading woman in the ill-fated film.

Metro Gets Two Stars.

Percy Marmont is bound to come in for a great deal of attention this coming year because of the work that he did as Mark Sabre in "If Winter Comes." He has been engaged by the Metro Film Company to play one of the leading roles in "The Man Whom Life Passed By," a Victor Schertzinger picture that is now in the process of construction at the Metro studios. Cullen Landis has also been engaged to play in the Schertzinger picture, which was especially written for the screen by the director. Activity at the Metro studios on the West Coast also centers around "The Human Mill." Allan Dwan's first Metro production which is almost ready for the market, Harold Shaw is casting for "The Tale of Triona," by William J. Locke story which will emerge in its motion picture form as "The Living Past." Viola Dana, who is the sister-in-law of Harold Shaw, having married Edna Flugrath, is about to start on "Angel Faced Molly."

We Saw It With Our Own Eyes.

Walking down Broadway yesterday we almost bumped into E. H. Goldstein, assistant to Carl Laemmle, president of Universal. Mr. Goldstein was standing on the sidewalk at the Astor Theatre watching the people go into see "The Hunchback of Notre Dame," counting the people in line who were paying their way in to see Universal's newest feature.

"Look at that," said Mr. Goldstein; "no other picture in town doing business like that."

Of course, we might have called attention to "The Covered Wagon," but we did not want to spoil Mr. Goldstein's enthusiasm, and we had to agree with him. The report that the picture is doing sold-out business afternoon and evening is not an idle press agent's yarn. It is the truth, and nothing but the truth. It was interesting to me to see the people flock to the Astor Theatre because it had been said by many people that as fine a picture as the "Hunchback of Notre Dame" is, it will not have box office value. We said in our review that we believed that it was a good bet for the exhibitors, and we like to prove once in a while that we are right.

Social Note.

William Brandt has gone to Lake Hopatcong to spend a week-end with his family, thereby missing several important committee meetings

Hays Sailing on Leviathan.

Will H. Hays is leaving the motion picture industry to its own devices for the next six weeks. He is sailing to-day on the Leviathan for a vacation, the first real one he has had since 1913. His trip to Europe doesn't mean a thing so far as motion picture politics are concerned. It is a holiday pure and simple, and one he feels is coming to him and so does every one else who knows anything about the way he has worked.

CHURCH ORGANIZES MISSION SCHOOL

Presbyterian Board of Christian Education Starts New Department of Missionary Instruction.

REV. KELLY TO BE DIRECTOR

Dr. Harold McA. Robinson, acting secretary of the division of Christian education in the home, church and community, recently established as a part of the new Presbyterian Board of Christian Education, to-day authorized from his office, the Witherspoon Building, Philadelphia, Pa., the following statement for publication:

"The Presbyterian Board of Christian Education has organized the new department of missionary education authorized by the Presbyterian general assembly. This department will take over the work of the departments of missionary education previously maintained by the mission boards and the work of the Presbyterian new era department of missionary education. The headquarters of the department have just been established at 151 Fifth avenue, New York City.

"Rev. John Bailey Kelly will be general director of the department. Mr. Kelly for some years has been associated with the missionary education work of the Presbyterian Board of Home Missions and with the Presbyterian New Era Department of Missionary Education, of which he was acting director during B. Carter Milliken's absence on a visitation of the mission fields.

"It is expected that in the near future a properly qualified woman will be associated with Mr. Kelly in the work of the department. An advisory council consisting of representatives appointed by the Presbyterian Board of Foreign Missions, the Presbyterian Board of National Missions, and the Presbyterian Board of Christian Education, has been constituted, and will recommend policies and methods to the department.

"It is the function of this new department to develop and promote the methods and policies of missionary education as an integral part of the church's program of Christian education. It will also develop intensive mission study through the promotion of such work as

(1) Mission study classes;

(2) Church schools of missions;

(3) Courses in missionary education in Presbyterian young people's conferences or other Presbyterian conferences and institutes for the training of leadership;

(4) Normal schools;

(5) Reading circles and contests.

"Correspondence with reference to these phases of educational activity may be addressed to Rev. John Bailey Kelly, Presbyterian Board of Christian Education, 156 Fifth avenue, New York, N. Y."

HE SPED IN KILOMETERS.

Cuban's Novel Excuse Did Not Excuse Him From $15 Fine.

(Special Dispatch to The Morning Telegraph.)

YONKERS, Sept. 7.—When Pedro Armentere, 23 years old, of White Plains, was arraigned in Yonkers City Court today charged with speeding he gave as his excuse that his speedometer records by kilometers instead of miles and he did not know, therefore, how many miles an hour he was traveling.

Patrolman Aaron Martin alleged that the defendant was traveling about twenty-eight miles an hour on Central avenue, Yonkers, where twenty-three miles an hour is the speed limit. The defendant told Judge Morris L. Rosenwasser that, being a Cuban, he has a speedometer based upon the metric system. The judge told him he should familiarize himself with the mileage system and fined him $15.

ASKS COURT AID TO JILT RAPP

Mary McLaughlin Says Beau Tried to Prevent Her From Going to New York.

SAYS SHE FEARS SWEETHEART

(Special Dispatch to The Morning Telegraph.)

YONKERS, Sept. 7.

Miss Mary McLaughlin, 25 years old, went to Yonkers City Court to-day and complained of a woo- she alleged became so unduly interested in her welfare that he forbid her to go to New York City under threat of dire consequences. She sought Court aid to jilt him.

Miss McLaughlin, who lives at 241 Warburton avenue, Yonkers, asked a summons for John Rapp, of 117 Warburton avenue. She told the clerk that he had been "keeping company" with her but seemed to be getting unduly jealous. She alleges that when she sought to go to Manhattan to meet a relative, Rapp became distrustful.

She charges he went to her home and tried to keep her in Yonkers. She says she had to call in Patrolman Russell for protection. She asked that a summons be issued for Rapp. The summons charges Rapp with threatening her. The case is due to come before Judge Morris L. Rosenwasser to-morrow. No formal complaint was made against Rapp, who will be given a chance to appear voluntarily. Miss McLaughlin, after conferring with Judge Rosenwasser and one of the clerks, declared that she is getting afraid of her beau and plans to jilt him.

GERMAN MARK DOWN TO 60,000,000 FOR $

Nation Moves Toward Ruhr Settlement as Currency Drops to No Value.

(By United News to The Morning Telegraph.)

BERLIN, Sept. 7.

Amid a chaos of crashing currency, the wall of German resistance to France is crumbling.

The United News is authoritatively informed that the Government has notified England and Italy that unless they intervene to effect a Ruhr settlement, Germany will proceed to seek her own settlement directly with France.

The turn toward surrender is being taken in the face of a catastrophic and unparalleled downward rush of the mark that apparently cannot be checked.

At the end of a panicky day in exchanges, the dollar was officially quoted at 53,000,000 marks. After-hourse quotations ran up to 60,000,000. Checks drawn for less than 50,000 marks are not acknowledged and no deposits or withdrawals are permitted by teh banks in sums less than fifty millions.

Such has been the reaction to the mark debacle that Berlin stands in its confusion the most expensive capital in the world to live in. Foreigners are deserting the city in great numbers.

PROTEST STATE LOTTERY.

Bird S. Coler, Commissioner of Public Welfare, sent telegrams yesterday to Governor Smith and Lieutenant Governor Lunn protesting against the sale of State Fair admission tickets with coupons attached for prizes. The State Fair is to be held September 10 at Syracuse and two automobiles as prizes. The telegram follows:

"I wish to enter my protest against the selling, by the State Fair at Syracuse, tickets for opening day with lottery coupons attached. It is impossible to do much with private organizations if the State violates its own laws. If it is necessary to support State and private enterprises through lotteries, why should they not be legalized as in Cuba, which is beginning to realize that this is demoralizing its people?"

P. M. A. DELAYS ACTION ON HAMMERSTEIN

Managers Decide to Lay Over Producer's Resignation Until Next Meeting.

Action on the resignation of Arthur Hammerstein from the Producing Managers' Association will be laid over until the next meeting, it was made known yesterday.

Mr. Hammerstein resigned from the organization on September 5, following the election to membership of Gus Edwards. Edwards was brought into the body through the vote of a committee and Hammerstein objected to this, saying that all of the managers should have had a say in who should be available for membership and who should not.

Mr. Edwards had just begun rehearsals on his play, "Sunbonnet Sue," when he applied for membership in the Producing Managers' Association. When informed of the Edwards election, Mr. Hammerstein said that he endeavored to call a meeting, but could not do so. He asserted there was nothing personal in the matter.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan. W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue. Telephone, 5400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

The Need of a Greater Movie Season Abroad.

"Debauching public morals," was the way in which a Chinese paper referred, editorially, to the foreign films being shown in far Cathay. The Chinese National Chamber of Commerce is said to have issued a petition urging the restriction of motion pictures because of their "uncertain" influence on the people. It is believed that considerable harm is done through the depiction of crime, burglary, robbery and other kinds of violence. The American films, from all accounts, are the principal offenders.

This state of affairs exists not only in the Orient but in various parts of Europe, where complaints of a similar nature have been issued from time to time. Can it be that producers look upon the foreign market as a sort of public dumping ground in which to unload their undesirable products? If other nations are behind us, cinematographically speaking, it seems to be no good reason for letting them see us at our worst. The fact that they may not have been as progressive as we in the manufacture of movies is no indication that they cannot discriminate between the good and the bad.

Producers have been known to export not only some of their poorest films but some of their very oldest ones, and these have been presented as current releases. Such a short-sighted business policy cannot fail to injure the American market abroad. The producers are fooling no one but themselves. Many of our pictures are inclined to create false impressions. The foreigners look upon our blood-and-thunder Westerns as representing life as it is lived in America to-day. The same is true of some of the shameless society dramas. Unfortunately, our brothers across the pond have been given a false idea of our civilization through these ten-twenty-thirty melodramas.

It would be unfortunate if the outcome of it would result in the exclusion of American films. After witnessing such fare as has been served to them from our picture mills, the foreigners must have grave doubts about our leading the world in the film industry. And their conception of us as a nation must be a weird and dreadful thing if it has been drawn from our motion picture likeness. It is to be hoped, now that the greater movie season is on, that the producers will extend it to Europe, Asia, Africa and points West.

We Recommend a Campaign for Better Titles in the Motion Picture Industry.

The chief source of witticism leveled at motion pictures is their titles. Writers who base their comedy on the shortcomings of the cinema find the banal, ridiculous names given to pictures of endless amusement. The producers will take a play for which a large sum of money has been spent and give it some such title as "The Flames of Desire" or "Discontented Women," thereby hoping to increase its popular appeal by a name that will have the flavor of spice.

This similarity of titles and their cheapness have been the subjects of editorials, articles and many discussions. The producers have never had a chance to explain why a play for which many thousands have been spent is renamed before it reaches the screen. It has not seemed as if the producers had any defense against this absurd custom of rechristening plays and novels as soon as they fall into motion picture hands.

There is a defense, however, strange as it may seem, and one that Marcus Loew gives as his reason for changing the name of "Captain Applejack," the popular play, to "Strangers of the Night." About a year ago the Metro Company bought one of Broadway's most popular plays and made one of the finest pictures that was seen all season. New York praised the film, and it did a good business when it was shown at one of the large downtown houses. After it left its home territory and was shown in districts where the play had never been heard of, it literally starved to death. The exhibitors explained that it was a fine picture, but the people simply would not come into the theatres. The name was against it. Ridiculous, isn't it? What had had a successful run in New York meant nothing in Podunk or Cedarville. The name did not suggest good entertainment and the natives of these villages were not willing to spend their money without being sure they were going to like the picture.

As an argument on the other side, Mr. Loew called attention to a production made about eighteen months or two years ago. It was given a title that smacked of the ten-twenty-thirty. The critics in the papers said the picture was good, but the title was ridiculous. That title made enough money for Metro to stand the losses caused by the failure of the production with the dignified name.

Mr. Loew doesn't use this as an argument in favor of continuing the custom of changing names, but he does call attention to the fact that not only the producers but the theatre-owners have invested so much money that it is necessary to get as much return as possible. The commercial aspect of films is one that no one can ignore, and so long as the public finds "Flirtation of a Beauty" or "The Brand of Satan" a title to conjure with, the producer is somewhat hampered. However, we feel the time is not far distant when even the small villages far from the cities will learn to reason and to see that a sensational title does not make the picture. If it can be done without entailing too much loss of money we would be in favor of a campaign to educate people in titles, making them know that any picture taken from a successful novel or play has a reason for keeping its original name. It seems a pity that a title that does not suggest Bertha M. Clay cannot sell. While the campaign is on for better pictures we advocate a campaign for better titles.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say about his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Malcolm Stuart Boylan, publicity director of the Fred Niblo unit for Metro-Mayer Productions on the West Coast.

Malcolm Stuart Boylan, popularly known as "Mike," was born in Chicago in April, which he characterizes as an auspicious month for poets, pickpockets and paupers. His principal claim to fame is being the son of Grace Duffie Boylan, president of the League of American Penwomen. He was educated (under protest) at several obscure universities, of which there seems to be no tangible record. At a very early age he promised his mother that he'd never become a newspaper man, and "Mike" says that scores of editors throughout the country have congratulated him on having proved himself a man of his word.



MALCOLM STUART BOYLAN.

This Unsung Hero began his career by working on the Morning Esquirer at Battle Creek, Mich., at $10 a week. The first press agent he ever saw appeared at the office at midnight while Mike was substituting for the night editor, who was out for luncheon. The agent, who was representing Barnum & Bailey's, recognized the genius in Mike and made him his assistant. "Of course," said he, "the job is not all fun. You'll have to help the bare-back riders in and out of their costumes and act as toastmaster at banquets." Mike accepted, and two days later was fired. His next job was on the Chicago Journal. He was engaged on the strength of his mother's reputation, but dismissed in three days without any outside influence being brought to bear.

A short period on the Evening Post followed, and thence to Salt Lake, where he served on the Tribune with conspicuous bravery and sobriety as a police reporter. In Pocatello, Idaho, he made a spectacular journalistic record. Began Monday as a reporter; Tuesday, city editor; Wednesday, managing editor; Thursday, publisher; Friday, principal creditor and assistant to the sheriff in nailing up the door. Los Angeles was the next stop in this noted career. At the Press Club one evening he met one of his buddies who told him that he'd had an offer of a job that day with Universal but that it paid only $50 a week and he couldn't be bothered with it.

Five minutes later, according to Mike, he had the job, and worked on it until General Pershing sounded the call to arms. He served four months in the front line trenches at Camp Kearny, and concluded the season's entertainment at Camp Vail, N. Y. After the armistice he tried to awaken Washington to a realization of his genius, but finally concluded that he preferred Los Angeles, and that apparently it preferred him. A few more years at Universal, and the tide turned. When Irving G. Thalberg left Universal to become vice president of Louis B. Mayer productions, Mike accompanied him with the typewriter.

At present, Fred Niblo is Mike's favorite director, and Enid Bennett his pet star. He also confesses a predilection for Matt Moore and Irish whisky. He shares his devotion to his art with a very pretty wife and two nice children, and believes that "Strangers of the Night" (from "Captain Applejack") will be a panic.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

THERE have been so many first nights for the poor motion picture critic that he is dazed by all this embarrassment of riches and emerging from the tons of celluloid that have swamped him the past month, he stops to look back on what he has seen, to try and hold a post mortem over it. For the most part the pictures have belonged in A class. They have restored the faith of the blase theatre-goer in the efficacy of the motion picture as an entertainment, and given him reason to look forward to a new era in film entertainment.

For many weary months we have heard of the better and bigger pictures without much evidence that such a thing really exsited. The output jogged along much the same old way with murder, pestilence and sudden death as the main theme, but apparently these days are gone and we may now begin to really look for an improvement in photography, direction and story.

Of the new group, not mentioning "The Covered Wagon," and "Little Old New York," which are still unsurpassed as entertainment, we might mention "Rosita" as one of the finest pictures or the new two-dollar output. "Rosita" seems to me to be an example that directors less skilled than Ernest Lubitsch might do well to emulate. A man whose opinion we value and who knows pictures said the day following the premier, "I get your enthusiasm on Miss Pickford's acting and on the direction—but the story—there was nothing to it. How could you be so extravagant in your praise when the plot was so thin?"

Story Not Always the Thing.

Ah—that is the thing! The story, we admit, is frail and nothing especially noteworthy, but the acting, pictorial qualities and the sheer beauty of the picture is enough to make one say the story is unimportant. Miss Pickford's friends are glad that she has had this triumph for at the time "Little Lord Fauntleroy" came out, "Robin Hood" was so much bigger and better in every way that comparisons were inevitable. Her friends now feel that Douglas Fairbanks has never made anything that in any way puts "Rosita" in the shade. It compares with "The Three Musketeers" and "Robin Hood," which at the time they were made, were fine contributions to motion picture art. But "Rosita" in many ways is better than either of these pictures. The direction is better and so are the photographical beauties.

"If Winter Comes" made its appearance at a time when there were so many pictures it was not possible for me to see it. Now that I have had a look at it I must say that I am agreeably surprised. I had an idea that A. S. M. Hutchinson's book would not lend itself to the screen. That was where I was wrong and William Fox was right. Mr. Fox was wise enough not to try to improve on Mr. Hutchinson. The story has been kept intact. All of those people who bemoan the liberties that motion picture producers take can feel that here is one picture that has been left as it is without so much as a comma removed. Percy Marmont is ideal as Mark Sabre. Mr. Fox might have searched the land over without finding a man who so well understood the psychology of that shy, sweet soul, whose difficulty lay in not knowing how to face an unsympathetic world.

I want to congratulate Mr. Fox upon this picture because I think he deserves a few bouquets. We have given him brick-bats in the past when he has deserved them and now we think it is time to give praise where praise is due.

"The Hunchback of Notre Dame" is perhaps the most discussed of the new pictures. Victor Hugo's sombre story has been made into a motion picture with some of the gruesome horrors extracted. Its settings are as fine as we have ever seen on th screen and its faithfulnss to historical accuracy is something that the Universal Company can feel proud of. Lou Chaney's performance as we said in our review, will undoubtedly be the subject of much discussion, but no one will deny that it is interesting and something that has not yet been done in motion pictures. Our adjectives are rather exhausted in regard to this picture, which as we said before, is a mile stone in the progress of motion picture art.

"The White Sister."

"The White Sister" is another one of the new productions that is remarkable for its scenic beauty. Filmed in Italy, its pictorial qualities are exceedingly lovely. Another phase of "The White Sister" that will interest the motion picture fans is the fact that Lillian Gish proves that she is not dependent on D. W. Griffith's directorial skill but she can paddle her own canoe and continue to live up to her reputation of being one of the finest dramatic actresses on the screen. We found fault with the long, drawn-out story—but many people love that type of thing.

We have not yet seen "The Silent Command" which we understand has been given a fine tribute by the men in the Navy. It seems rather bad of us to have neglected going to the Central but our life has been so full of motion pictures this last week, we have had to take time to eat and sleep.

"The Green Goddess" is continuing to hold its own among the lovers of the melodrama and it is one of those pictures whose value increases with the length of its stay. The more people who see it the more patrons it will continue to get.

The word of mouth tale of its interest is building it up. All in all, I think we can feel that the motion pictures have done nobly by the public and that for the most part the new group of films are a credit to the family.

The Lady Knows What She Can Do.

Jetta Goudal knows that she is a good actress and she is longing to prove it to anyone who will give her the opportunity she is seeking. After the "Green Goddess" made its appearance on Broadway, Miss Goudal who played a bit in the picture received so much attention in the newspapers that everyone expressed an interest in the girl who yesterday was unheard of and who to-day is well known to all New York theatregoers.

If you tell Miss Goudal she has talent she looks at you as if you were out of your mind. Of course, she has talent. Of course she can act. Of course she is going to continue her success. These things are as evident as the position of the Rock of Gibraltar or the Sphinx of Egypt. They are there—that's all. And there they have been for centuries.

Whenever a new actress makes her appearance or does something to get herself in the limelight, her friends immediately besiege The Morning Telegraph with requests for interviews and pictures. The same happened in the case of Miss Goudal, only this time the people who telephoned us were film folk who had seen her in "The Green Goddess" and besought our interest. I was away at the time the picture opened but upon my return I heard so much about this young woman that I went to the Harris Theatre to have a look at her. Her part as the ayah was so infinitesimal that it really had no great bearing on the story but she, as her friends had said, was lovely and did her part in the finished way that did show talent. Then too, she has a motion picture face with all the pictorial beauty that is so much sought after by producers.

After committing myself to believing this of her I was urged to have luncheon with her. We met at the Algonquin Hotel. She was thirty minutes late. I wouldn't wait thirty minutes for the Queen of England on a busy day but as it happened I was fifteen minutes late myself and Burr Price who was to do the introducing looked so unhappy at the thought of my leaving that I stilled that temperament that will come up when I have much work to do. Just when Mr. Price's wiles were about to be exhausted and I was going to leave, in swept the lady.

She Takes Us Off Our Feet.

The Queen of Sheba and Cleopatra rolled into one. A bizarre hat trimmed in red figured material that matched the trimming on her dress, very red lips carmined after the newest approved French fashion, eyes that are naturally large made larger by a liberal application of mascara, a skin whose pallor is now the rage in Paris, made me sit up and take notice.

Jetta Goudal could not be in a room five minutes without every pair of eyes being turned in her direction. Everyone in the hotel lobby looked at her. An exotic creature who looked thoroughly Parisienne despite her five years residence in this country. She walked into the dining room and demanded a table with the imperious manner of a ruling queen. The seats were all taken but George, the affable head waiter at the Algonquin, assured her that she would be taken care of presently—and she was.

After the usual social amenities, Miss Goudal made no secret of the fact that she wants a job in motion pictures and one that means something. She had a part in a play put on by the Theatre Guild a few years ago and the critics handed her large size bouquets that are not usually given to those who play anything but stellar roles. Then she did a bit in the "Bright Shawl" and again the critics were generous in their praise so that Miss Goudal has the right to feel that she can act and that all she needs is the chance.

She doesn't say, "I believe I could be good." She says, "I know I can act and I know I am an artist," and strangely enough, before the luncheon was over, I believed her. I really feel she is a find for some company and any producer who puts her on a contract will be doing a wise thing. Picturesque, colorful and interesting, she will make good. After all to think well of oneself is no great fault, providing oneself is worthy o fthis self-love. Some of our greatest statesmen have had enthusiastic opinions of their own ability and in most cases they have been right.

She Talks About Herself.

This is not much of an interview because in talking to Miss Goudal she has one subject that interests her most and that is her own self-advancement. What other people may do and think is a small matter to her so long as it does not concern her. Her aloofness from the world in general is amusing. She will never worry about what other people are doing; she is too much interested in her future.

She may be pardoned, perhaps, for some of this. At least I felt that way after walking down the street with her and having every man, woman and child on Fifth Avenue turn for a second look. We believe that Miss Goudal will succeed. We hope she will. Anyone who believes so thoroughly in themselves deserves to succeed. Too few people have self-confidence. Miss Goudal swears she will live in a garret on a cracker before she will take a part in a motion picture that will not advance her cause. Somehow one feels she may reject the offers that we have good reason to know are really going in her direction, but at the same time we feel there will never be a garret and a cracker for Miss Goudal. One cannot visualize her in anything less than a sumptuous apartment with all the modern conveniences. She just is not made to be poor. Some people are that way. They were born to have all good things in life and people of that sort usually get them. Miss Goudal may always be found where the celebrities flock. She may also be found in the smartest cafes and in the best shops. She will always have a speaking acquaintance with the people who gather in these places because she would not bother with anything that isn't smart or up to the minute.



JETTA GOUDAL.

Photo by Path Bros.

She Admits She Is a Good Actress and Is Not Surprised That the Critics Discovered It. Watch Her. You Are to Hear From Her Again.

One Way of Looking At It.

We have always felt the arguments against the exhibitors' point of view were exaggerated. A theatre owner we happened to meet in the office of an exhibitor organization last Friday almost makes us believe the producer is right in placing some of the failure of pictures at the door of the exhibitors themselves. This man happened to remark that he had seen "Rosita" the night before and was very loud in his praise of the film and of Miss Pickford's acting.

"Greatest thing Mary has ever done," he said. "A wonderful picture. I enjoyed every minute of it. Too bad I can't show it in my house."

"And why can't you show it in your house," we asked in astonishment, "if it is such a good picture?"

"Because," he said, "it will lose money for me. People want to see Mary Pickford in curls and they will not pay money to see her in a grown-up part."

"But how do you know," we asked, "until the people have had a chance to see the picture?"

"Because," he repeated, "they won't like Mary without her curls."

We tried to argue with this theatre owner and told him if a picture is good it is ridiculous to assume it will not go in any theatre. We tried to tell him he should give his patrons a chance to give their own verdict of "Rosita." But we were licked before we started. He was sure "Rosita" would not do any business and there was no argument in the world strong enough to convince him otherwise. His people liked "Tess of the Storm Country" and therefore they were not going to like "Rosita." The matter ended right there.

Another's Ideas.

A new magazine called Broom has just come to our attention. It is a curious mixture of the theatre, motion pictures, poetry and one or two fiction stories. The motion picture articles are rather unusual, being couched in an individual style that attracted my attention. They smack somewhat of Greenwich Village and when I found the magazine for sale in a book store in Washington Square, I thought at first it was a product of Greenwich Village, but I learned it had originated in Italy. Under the heading of "The U. S. A. Cinema," Philippe Soupault says:

"Just when the eyes of Frenchmen were tiring of the eternal drama—slices of life'—when only the music halls could touch for a moment our poor hearts dried up by poetry, the cinema was born.

"But soon the disillusionment was stronger than one could have imagined.

"The films were lamatable, insignificant, and boring. They were not even stupid enough to cry over; the scenario writers wished at all costs to reach the people, that public which is thrilled by melodramas and sentimental comedies. Consequently the intelligent directors in order to cause tears to gush forth, planted little blue flowers in the gelatine of the film.

"The result was to be expected. All the spectators began to cry, but of laughter. One saw a little girl stolen by wicked gypsies and recovered accidentally by her family, a poor mother and her dozen children, beaten by a brutal and intoxicated husband, and revenged at last by the demon rum and delirium tremens. As the old sad song has it: 'It was lovely but it was sad, the fireman wept into his helmet.'

"All possibilities were exhausted.

"The ennui of evenings which trail like the smoke of cigarettes and which stretch the arms to sleep took flower in the ardent life led by the younger people, my friends."

Charley Saves the Day.

Then M. Soupault goes on to say, "Then all this was changed.

"The smile of Pearl White appeared on the screen, that almost ferocious smile announcing the upheaval of the new world.

"We began to understand finally that the cinema was not a perfected mechanical toy, but the terrible and magnificent flag of life."

Apparently Pearl White was only the beginning of this change in the Frenchman's life. He had not seen Charlie Chaplin. He says that Charlie Chaplin has really freed the motion pictures from the morons.

"This was easy for him," said M. Soupault, "because he is a poet.

"Poetry is a more violent acid than any other known acid. Its presence ruins the richest, the most powerful combinations, demands totally new beginnings."

M. Soupault goes on to say, "the films of Charlie Chaplin do not escape this rule, and we have the impression that since 'A Dog's Life,' the most celebrated of intelligent directors have only been able to mark time or stay in the same place. No one has ever fairly judged the superb trick of Chaplin that we poets call poetry. In his first films, Charlot was nothing more than a marvellous actor.

"Why not admit that these films are and will remain the only dramas of this dramatic period? Without fear of stating a paradox, how not write that his laughter is more tragic, more poignant than the spectacle of death itself? I imagine that I have suffered more from laughter than from sorrow, which is self-indulgent, and, after all, consoling."

He Takes Exception.

A few days ago we carried in the daily paper an item in which we sighed that another exclusive and authentic Soviet picture, the only one in captivity, had been brought to this country. Yesterday the following letter came from Max Robin:

"Happened on your item with regard to 'With the Movie Camera Through the Russian Bolshevik Revolution,' the three reel motion picture which is the first official motion picture to come out of Russia.

Cause I happened to be in (accidentally) on the first private showing at the Rialto editing room. Whatever pictures shown in the past about Russia are pure humbug. The above however is the picture, for it contains among other remarkable shots, the films taken by John Reed the American correspondent, in the editing of which he died in Moscow.

"Russia being a mystery to most of us, this picture I'll vouch, in the words spoken by the N. Y. State Censor Board secretary, are 'the most timely and interesting pictures to be shown on this continent. How come you to joke at its expense? Surprised at you!

"Cordially,

"Max Robin."

P. S.—We still maintain that we have to have proof that these are all Mr. Robin claims for them. We hate to be suspicious, not really being that way by nature, but man yrears reviewing pictures and writing of motion pictures has made us that way.

Theatre Parties at Harris.

There will be theatre parties galore next week at the Harris Theatre where "The Green Goddess" is holding forth. On Monday night the Friars will do honor to their fellow Friars—Sidsey Olcott, director of the picture, who is a member of the club. On Tuesday afternoon Gilda Grey is entertaining a theatre party just to see if she likes the film version as well as the play. On Wednesday night the S. Rankin Drew post, the theatrical unit of the American Legion, has been invited by Arthur S. Friend to see the picture and they will have as guests prominent members of the organization of city and state. On Thursday night the Sixth Battalion of Naval Reserves and their aviation division will go to the picture just to have a look at the planes that figure in the rescue. Aside from that there will be no parties at the Harris next week.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

IMPORTANT, IF TRUE.

Motion Picture Editor, The Morning Telegraph:

A story in last week's issue of The Morning Telegraph interested me very much. It expressed the opinion of some film magnate as to the present status of the industry. He referred to the one and two reel comedies as something that would always have a place on a picture program because, as he puts it, "they serve to brighten up the bill." I'd like to agree with the gentleman, but as a member of the "dear public," I'd like to go on record as saying that the day has passed for the ordinary slapstick, depending on nothing but jumps and falls for laughs.

The most puzzling statement of this film manufacturer was that "the characters of stories must be of the popular sort, for," says he, "we can not go into wild orgies of the imagination and expect to please the average picture-goer." If this is the case, then the producers ought to have been pleasing the picture patrons for the past twenty-five years, because I've never noticed any imagination going to waste. People want pictures they can understand, according to this sage. Well, can't people understand anything imaginative? It's because of this absurd kind of reasoning that there isn't more progress made in the film industry.

"Common sense," says the magnate, "is the greatest attribute to successful pictures." So it is. But then why not utilize a little of it in the making of pictures? Intelligence, inventiveness, imagination are qualities, the use of which would indicate considerable common sense, so it seems to me to be ridiculous for a man to make a statement to the effect that these are non-essentials in the production of films. That's an old, old idea that's been in use ever since the cinema began, and it has proved none too practical. Out of all these announcements and statements I read every week, it seems to me that nobody ever gets anywhere in particular.

Your faithful reader,

W. B. M.

Newark, N. J.

MORE ABOUT "JULIET."

Motion Picture Editor The Morning Telegraph:

I have read with a great deal of interest the arguments pro and con as to who should be cast to play the roles of Romeo and Juliet. A certain newspaper gives the public the choice of selecting either Norma Talmadge or Mary Pickford for the part of Juliet. Great advertising, but in my estimation all wrong. Why not select a woman that has been praised by press and public and called the ideal Juliet of our generation? I refer to Miss Jane Cowl. Here we have a great artist, a wonderful personality, a recognized beauty.

True, as far as commercial value for the moving picture magnet is concerned she may not be the box office attraction that Miss Talmadge or Miss Pickford are, but as a true-to-life characterization of the part give me Miss Cowl. I also believe that a picture of Shakespeare's "Romeo and Juliet" should be given by a notable cast, not for the beauty of face or the classic features of the individuals, but for their acting ability, as a picture of this nature should be kept for posterity.

Why select men like Eugene O'Brien, Conway Tearle, Douglas Fairbanks or Rodolph Valentino for the part of Romeo when we are blessed with a John Barrymore? Yes, I'll shout it from the rooftops. Jane Cowl as Juliet and John Barrymore as Romeo! I wonder whether the movie magnates would stand for that. Honestly, I wonder.

Very truly yours,

Samuel Stern.

New York City.

A SATISFIED PATRON.

Motion Picture Editor The Morning Telegraph:

May I not through your column give voice to the pleasure I derive from my weekly visits to the Rivoli and Rialto theatres? Dr. Hugo Riesenfeld should be congratulated on the really remarkable entertainment he tenders the public. Being a lover of music, it is a source of joy to me to listen to his orchestration of classical jazz, his incidental music written to fit the action of the pictures and the all around courteous treatment one gets in both houses under his management.

His orchestration of "The Covered Wagon" was really superb, but to me he seemed to surpass anything he has ever done when I saw the opening night performance of "The Hunchback of Notre Dame." It was really a fine interpretation. Dr. Riesenfeld is to be congratulated. Yours cordially,

Marion Barend.

New York.

THEDA INSPIRES VERSE.

Motion Picture Editor The Morning Telegraph:

I have just finished reading Edward E. Jenkins's letter in your paper and it is an echo from my heart. I am so very tired of hearing and seeing the names of two certain actresses always in the limelight that never have and never can compare with Theda Bara.

I came home one night from one of her pictures and wrote the following verses:

There is a picture in my heart
Of one I love so dear.
The name? Theda is part;
The rest? You can guess, no fear.

I love her hair, her eyes so bold,
Her mouth, so very sweet;
To see her act is well spent gold,
A privilege to lay all at her feet.

Us poor mortals, she is so far above
I warn you to beware her
Unless you wish to fall in love
With beautiful, glorious Theda Bara.

They are not good, but came from a heart full of love for her. Now I am going to ask a favor. Couldn't we have a full page picture of her some Sunday in The Morning Telegraph? I am sure Edward E. Jenkins would appreciate it as much as I. Sincerely,

P. L. J.

362 Sixth avenue, Brooklyn, N. Y.

YES! POETS ARE BORN.

Motion Picture Editor The Morning Telegraph:

If you can spare space somewhere in the pages of The Morning Telegraph will you let the enclosed verse of mine see the light? And oblige. Yours truly,

Edward E. Jenkins.

1237 North Thirtieth street, Philadelphia, Pa.

THESPIAN'S DINNER.

Thespian's shot a range cow for dinner.
The question was moot:
But after much dispute
All agreed to let Otis Skinner.

AUGUSTUS THOMAS 33D DEG. MASON

Will Receive That Honor With Charles Rann Kennedy and Others This Month.

SUPREME COUNCIL TO MEET

About 800 Visitors, Among Them Former Vice-President Marshall, Will Be Here.

An event of unusual interest to Free Masons in this country will be the 11th annual meeting of the Supreme Council, 33rd degree, Scottish Rite Masons of the Northern Jurisdiction of the United States, which will be held at the Hotel Pennsylvania September 16th to 20th. It was at this session of the Supreme Council that President Harding would have received his 33rd degree. General Leonard Wood is among the 78 candidates slated to receive the honor, but will be unable to attend because of his duties in the Phillipine Islands.

Five men from New York City will be made honorary 33rd degree Masons. They are Supreme Court Judge Arthur S. Tompkins, Grand Master of the Grand Lodge of New York; Augustus Thomas, the playwright; George M. Spidell, purchasing agent of the Famous Players-Lasky Corporation; Charles Rann Kennedy ,author of "The Servant in the House", and other plays, and Edward P. Atkinson, active in Staten Island Masonic affairs. Edward M. Statler, the hotel man, will also receive the degree.

It is expected that about 800 33rd degree Masons will be in attendance, among them being Former Vice-President Thomas R. Marshall, Ex-Governor Henry B. Quinby of New Hampshire, Dr. Frederick W. Hamilton, Former President of Tuft's College; Supreme Court Justice Jerome L. Cheney of Syracuse, Ex-Lieutenant Governor Harry C. Walker, Chauncey M. Harper, Ex-Governor Charles S. Whitman, Colonel Winfield A. Durbin, former Governor of Indiana; John Lloyd Thomas, and George K. Staples of Buffalo.

An elaborate program has been arranged for both the business sessions and entertainment on Sunday, September 16, at 3 P. M. Divine services will be held in St. Paul's Chapel, Broadway and Fulton street, the sermon being delivered by the Right Rev. Philip Cook, bishop of Delaware.

The rest of the program follows:

Monday, September 17, 10.30 A. M.—Committees will meet in rooms assigned them at the Hotel Pennsylvania. Registration of candidates at office of secretary-general. Visiting ladies will be met by local ladies committee, of which Mrs. Walter W. Griffith is chairman.

2.30 P. M.—The officers of the Supreme Council will meet for rehearsal of work in the ballroom of the hotel.

3 P. M.—Afternoon tea will be served to the ladies at the Hotel Pennsylvania, at which Mrs. Leon M. Abbott will act as hostess.

Tuesday, September 18.

10.00 A. M.—The supreme council will be opened at the Scottish Rite Building, 315 West Thirty-fourth street, in the thirty-third degree, after which the council will be declared open in the fourteenth degree and grand elect Masons will be admitted prior to the delivery of the allocution. Special cards of admission will be issued by the secretary general at headquarters upon arrival.

10.30 A. M.—Automobile trip to Coney Island for the ladies, where luncheon will be served at Guffanti's Inn at 1 o'clock. Transportation will be provided to and from Hotel Pennsylvania.

1.00 P. M.—Luncheon on roof of Hotel Pennsylvania for members of the supreme council and candidates.

7.30 P. M.—The thirty-thifd degree will be conferred in the appointed apartment. Evening dress is requested; the wearing of jewels of present or past Masonic rank is desirable.

Special cards will be required for admission. These will be issued by the secretary general at headquarters, to members when registering on arrival.

7.45 P. M.—The ladies will be entertained at the Casino Theatre, Broadway and Thirty-ninth street, where "Wildflower" is playing. Transportation will be provided to and from Hotel Pennsylvania.

Wednesday, September 19.

9.30 A. M.—The supreme council will assemble in the appointed apartment.

1.00 P. M.—Luncheon on roof of Hotel Pennsylvania for members of the supreme council. The supreme council will close upon the completion of its business.

NEW VATICAN DRESS EDICT.

Women in Low-Necked Gowns Are Barred From Communion.

(By United News to The Morning Telegraph.)

ROME, Sept. 9.—The campaign of the Vatican against immodestly dressed women continues.

The latest move is the posting of a Vatican order in all churches forbidding women in low-necked and short-sleeved gowns to receive communion.

The order followed the news that women at bathing beaches were attending church lightly clad and sometimes merely throwing a dressing gown over their bathing suits by way of preparation for church.

PAULINE LORD.



Photo by Hall

She will be seen in Molnar play tion this season.

FILM STAR BETTER AFTER OPERATION

Fred Thomson, Universal Actor, Improves After Brain Clot Is Removed in Hospital.

WAS THROWN BY HORSE

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Cal., Sept. 9.

Word that Fred Thomson, Universal star, is on the road to recovery to-day, following an operation to locate a clot of blood which resulted from a concussion, was carried to Mrs. Thompson by the physicians who have the case in charge. Mrs. Thomson is known to screen fans as Frances Marion.

Thomson, who is noted for his athletic ability, was a victim of an accident similar to that which sent James Kirkwood to the hospital and which it was feared might result in the death of that star. Several weeks ago, when performing stunts before the camera in connection with the production of his latest serial, Thomson was thrown violently from his horse. He was picked up stunned, but recovered rapidly and was able to return to his work, apparently none the worse for his experience.

But he continually complained of having pains in his head and it was decided that he would have to undergo treatment. At first it was felt that the star was suffering from concussion of the brain but as he did not rally under treatment the operation was decided upon. Thomson at first refused to consent to the operation, saying that he could not spare the time right now from his picture work. He collapsed and was rushed to the hospital.

The operation was performed on Saturday and after working over Thomson for several hours doctors said he was out of danger.

The doctors stated to-day that they regard his condition as encouraging and they predict that he will be able to return to work following a short rest.

Thomson has been noted for daring feats before the camera and he has been regarded as one of the most expert horsemen in motion picture work. He is one of the younger stars and has attracted attention because of his fearlessness.

GERMANS DEMAND DOLLARS.

Foreign Telegrams No Longer May Be Paid for in Marks.

BERLIN, Sept. 9.—The German Government has ordered that all foreign telegrams dispatched must be paid for in dollars.

Due to the fact that business in telegrams for foreign cities has been booming, the telegraph bureau has been losing money hand over fist. The better the business, the bigger its loss.

Money has been dropping so fast that the bureau, at the end of the week, had to dig into its reserves to get enough marks to pay the foreign end of the tolls. What had been an adequate charge at the time of sending dwindled to a trifle by the time the foreign bills fell due.

N.V.A. LEGIONNAIRES HAVE $3,000 HOUSE

Benefit of Vaudeville Veterans at the Colonial Draws Great Audience.

PROGRAM FROM "WHO'S WHO"

The National Vaudeville Association Post 690, of the American Legion, held its annual benefit last night at the Colonial Theatreand added to its maintenance fund $3,000, the receipts of a sold-out house. The N. V. A. Post, which is the only one composed only of vaudeville actors, had the pleasure of seeing every seat in the Keith theatre occupied, and by an enthusiastic listener, for the pep which started with the first number and endured for the rest of the evening, the audience seeming never to tire of its entertainment.

The benefit was unique in one particular. It is probably the first Sunday evening performance for charitable purposes that began at the time announced beforehand. The posters said 8.15 and at 8.15 on the dot, Loney Haskell came on the stage in his capacity as master of ceremonies.

Mr. Haskell read a telegram from the S. Rankin Drew Post, which is devoted to the legitimate, congratulating the N. V. A. Poston the evening and washing its comrade the best of success.

Haskell Played Early.

Besides reading the telegram, Mr. Haskell proved he was a musician of some ability. "Way, I played when I was three months old," he said. "I played on the kitchen linoleum."

After that bitof melody the evening was allowed to run on as it pleased, with dancing and jazz bands leading the parade of acts.

The bill read like a listof who's who in the vaudeville world. It included Toto, Pauline Wade Booth, Hibbitt Malle, Tex McLeod, Myers & Hamilton, Cook & Cohen, Vincent Lopez and band, Florence Brady, Donegan & Steger.

Senator Ford, Billy Glason, Al K. Hall, Frank Farnum and company, Bert Levy, Henry Stremmel, Moran & Mack, Smiling Billy Mason and Alice Forrest, Arthur West, Adelaide & Hughes, Margie Coates, Hackett & Delmar, Revah, Four Dancing Madcaps, Artie Mehlinger, Frank Fay, W. C. Fields, Anna Chandler, Ben Welch, Al Fox, Ann Suter and the Fleming Sisters.

The N. V. A. Post was represented by its commander, Glenn Condon, Walter Winchell, adjutant, and Sammy Smith, chairman of the executive comittee. Ray Hodgdon was stage anager.

NEW PICTURES AS REVIEWED BY MORNING TELEGRAPH STAFF

"GOLD DIGGERS" CURE FOR GROUCH

Avery Hopwood Picture Amusing Enough to Lift Troubles and Banish Care.

FOLLOWS THE PLAY CLOSELY

Hit Is Made by Using Extracts From Original Dialogue for Subtitles.

By LOUELLA O. PARSONS.

Any one with an ingrown grouch and a peeve against the world in general can lift some of these troubles by visiting the Rialto and taking a look at "The Gold Diggers." All of the amusing lines with which Avery Hopwood burdened the play when David Belasco presented it as a stage production have been allowed to remain as sub-titles. Grant Carpenter, who wrote the scenario, should have a gold medal for having the good judgment not to improve on Mr. Hopwood's dialogue. So few title writers consider the author in his original state worth even a bowing acquaintance.

David Belasco saw the film a few weeks ago and word came from the Warner office that he had expressed himself as being pleased with the motion picture version. But we thought probably Mr. Belasco was being kind. Then we read an extract from an article written by a Coast writer in which he said the Warners could answer the question why are Warner Brothers? by simply saying because they had made "The Gold Diggers." The Western critic called it the best thing Warner had ever made.

But from long experience reviewing pictures we are suspicious by nature and unwilling to believe everything we hear. Seeing is always believing and when Albert Warner requested that I take a look at Hope Hampton and see for myself I accepted, even though I have made a solemn vow not to work on Sundays.

I am glad that I did now, for I know Mr. Belasco must really have been pleased with the account. Warner Brothers gave him of their first Belasco picture, and must have said all the pleasant things that he is credited with saying. The film version is a faithful translation of Mr. Hopwood's play. It doesn't miss a laugh, nor forget a trick. Whether this is due to the intelligence of Mr. Carpenter, the scenario writer, or to Harry Beaumont the director, or perhaps to the insistence of the Warners themselves that the picture remain true to the play, I do not know and I do not believe it matters so long as the results are there.

"The Gold Diggers," according to Mr. Hopwood's interpretation, are the young women who dig for gold in the shape of furs, limousines, and jewels, without giving a thing in return. In trying to extract a young nephew from the wiles of these "diggers" uncle falls a victim to their charms himself. The stage is all set for him and Jerry La Mar who is in reality a perfectly respectable girl, assumes her best gold digger attitude so that uncle will get disgusted with her, forbid his nephew to marry her, and then be so pleased when he sees the demure Violet who is really the choice of nephew's heart, that he will say bless you my children without a moment's hesitation.

Hope Hampton as Jerry, the role Ina Claire brought to the stage, runs the gamut of comedy to drama, and back to burlesque, with an ease that inclined me to think she must have been miscast in some of her earlier pictures or else is improving in her work. In the scene where she does a Spanish dance and again when she has to pretend intoxication she is especially good, doing the dance in a way that makes it evident she would be good in musical comedy. Miss Hampton does the best work of her career in "The Gold Diggers," handling the comedy scenes with deftness that requires a fineness not always necessary in the heavier dramatic scenes where a prolific tear sometimes suffices.

Louise Fazenda, the slapstick queen, does the role that Jobyna Howland made so amusing on the stage. Miss Fazenda lacks the Amazonian proportions of Miss Howland, a thing the author makes rather important, because she played Liberty Enlightening the World in the chorus. The title calling attention to her Amazonian figure is not omitted as it should be because Miss Fazenda is rather small, but we must say she is very good and does not overdo on the slapsticks thing, giving the burlesque that is in character with Mabel the extremist.

Wyndham Standing plays Uncle Steve in a fine restrained manner that characterizes all his work, and Johnny Harron, who is growing to look more and more like his brother Robert every day, gives a good account of himself as the lovesick young nephew.

In fact as pictures go we can recommend "The Gold Diggers." It is good entertainment, and that is about the highest praise one can give a motion picture. Hugo Riesenfeld has offered a supplementary program that is also good entertainmet. A film comedy, Riesenfeld's as far famed classical jazz, and a trumpet solo by Joseph Alessi supplement "The Gold Diggers" and give one an additional reason for visiting the Rialto this week.

"BARON" IS ACCUSED OF SWINDLING WOMEN

Man Who Claims Right to Title Is Charged With Defrauding Boarding House Keeper.

Fred Hirshfeld of West Thirty-fourth street, claiming to be related to German nobility and a baron in his own right, was arraigned in Yorkville Court yesterday charged by Martha Staedtke, proprietor of a rooming house in East Thirty-first street, with having defrauded her of $3,000, with which he was to purchase her a home in Berlin, where she and her mother, who lives in Posen, Germany, were to live together. Magistrate Richard F. McKinley held Hirshfeld in $1,500 bail for examination to-day.

Hirshfeld, who Miss Staedtke says she has not seen for over a year, was arrested Saturday when a cousin of Miss Staedtke, Frank Hoffman, saw him enter a pawnshop on Third avenue. He was arrested by Patrolman Louis Schonfeld and taken to the station house, where he was identified by Miss Staedtke.

She said that she had learned from Berlin that Hirshfeld's father was a banker there before the war, but that he was not a noble, as Hirshfeld had represented to her.

These reviews will be broadcast to-night by radio from station WOR by The Morning Telegraph through the courtesy of L. Bamberger & Co., of Newark.

"RED LIGHTS" IS A LIVE MELODRAMA

Picture at Capitol Directed by Clarence Badger Keeps You Guessing From Start to Finish.

MUSICAL NUMBERS PLEASING

Orchestra Gives Inspiring Rendition of Last Movement of Scheherazade" Under Rapee's Direction.

By HELEN POLLOCK.

Carey Wilson has succeeded in getting more concentrated villainy into five reels of "Red Lights," at the Capitol, than all our authors combined have crowded into the new season. This adaptation of Edward E. Rose's play, "The Rear Car," is a riotous delirium of blood, thunder and sudden death which should prove to be one of the year's "best sellers." Picture-goers are most interested in having their curiosity aroused—in highly colored and broadly treated narative that creates suspense, and this film keeps you guessing from start to finish. It is one succession of trap doors, secret compartments, mysterious hands, cut-throats and blackmailers.

The piece is billed as a "mystery melodrama," but it is really a melodramatic farce. In fact it contains so much farce that one cannot quite decide whether one is enjoying fish, or fowl, or good red herring. It is disconcerting to be interrupted in the middle of a thrill by a tickling finger at one's ribs, as one is never certain how seriously this curious combination was meant to be taken. Assuredly, however, "Red Lights" is loaded down with an amount of detail and incidents that like the patter of the prestigigitator, seems patterned to prevent your following the plotter too closely.

Story Very Slight.

Of actual story there is little. A millionaire railroad president is shown "hurrying west to claim his new-found daughter, who was kidnapped in childhood." The young woman is in love with Johnnie Blake and goes with him to consult a "crime deflector" about the threats which have been made on her life since her identity has become known. She is hounded by a red light with a "vox humanis," which warns her to "say her prayers and prepare for death." When the deflector offers assistance he, too, is threatened.

In order to escape "these weird strings of fate" several of the girl's friends agree to accompany her East. Life on the train is just one darned thing after another. Notes arrive warning the heroine that "death is nera"; a man is murdered; the body disappears; a hairy ape adds to the general turmoil, and when things are at their worst the hero up and declares to the villain, "I'm going to protect Ruth if I have to do it over your dead body." In the meantime the girl's father has arrived in Los Angeles, but succeeded in catching the second section of the train on which his daughter is bound for the East.

In the end, of course, the mysterious trouble-maker is discovered and his motive disclosed. Not content with having made his victims fit subjects for a lunatic asylum, the old scoundrel tries to send them all to their death by detaching the rear car of the train, which slides down a steep incline and is wrecked. But fortunately those on board arrive safely at the bottom and are satisfactorily paired off at the close. The principal parts are realized by Marie Prevost, Johnnie Walker, Alice Lake, Raymond Griffith, Dagmar Godowsky and Jean Hersholt, who play quite in the spirit of the piece, which has been well directed by Clarence Badger.

Picture Is Lots of Fun.

"Red Lights," like "The Cat and the Canary," belongs to that field of dramatic literature which is neither dramatic nor literary. It is the most wildly improbable, illogical, incoherent and generally confusing jumble that ever irritated an orderly brain. Witnessing the performance is very much like visiting the Chamber of Horrors, or the House of Mirth, or both. The picture cannot fail of great popularity. It's lots of fun and well worth an hour of anybody's time and a dollar of anybody's money.

Under the direction of Ernu Rapee, the orchestra gave an inspiring rendition of the last movement of Rimsky Korsakow's "Scheharazade" at yesterday's matinee performance. Other attractions in the musical setting for the new week are a solo by Mme. Rezia of the "Bell Song" from "Lakme," and a ballet of Korsakow's "Song of India." "Kol Nidre" is sung effectively by Mr. Robyn, and Mme. Elsa Stralia, referred to as "the Capitol's famous soprano," offers "The Song of the Soul," by Breil. In addition to the Magazine, which shows pictures of Tokyo and Yokohama as they were, there is a most attractive scenic produced by C. L. Chester called "Going Up the Izuazu." It discloses some remarkable views of a cataract in the heart of South America, the horsepower of which is equalled only by the music which accompanies it.

FIGHT OVER CHILDREN.

Woman Accuses Neighbor and Her Father of Assault.

Felonious assault charges were preferred in Harlem Court yesterday against Mrs. Bessie Pollaro, 23 years old, of East 106th street, and her father, John Leone of East 106th street, by Mrs. Fannie Panetinto of East 106th street, who alleged that she was attacked with a pair of scissors and a baseball bat during a squabble over children. Leone and his daughter were held in $1,500 bail each for examination to-morrow when arraigned before Magistrate Bernard J. Donras.

Mrs. Panetinto claimed that Mrs. Pollaro stabbed her eight times on the head, face and body and that Leone struck her with the bat. She was attended by an ambulance surgeon from Harlem Hospital and the arrests were made by Patrolman James Brady of the East 104th street station Saturday night.

ERNEST TORRENCE SCORES AT RIVOLI

Harry Leon Wilson's Story, "Ruggles of Red Gap," Comes to Screen With Notable Cast.

SEROVA DANCERS CHARMING

Series of Dances by This Group of Young Girls Is Artistically Lighted and Beautifully Presented.

By DOROTHY DAY.

"Ruggles of Red Cap" opened yesterday at the Rivoli Theatre. The mere fact that a story which has met with such widespread fame opens in moving picture form is momentous. Almost everybody has read the book—we hadn't, and frankly we were disappointed in this Ruggles chap. The novel by Harry Leon Wilson has been adapted for the screen by Walter Woods and Anthony Goldewav. It must have been a difucult job to put this tale into screen form. Perhaps it is in its adaptation that the story loses, for surely if "Ruggles" was put on as a motion picture with no reputation to back it you would just say that it is a fairly amusing litt'e tale. But when the name signifies that the story is the same one which has been so popular in novel form and on the stage, and that the director is James Cruze, you expect something really marvelous—and you only get something mildly amusing. Yes, it must be in the long trip from book to screen that "Ruggles" gets tired and lost his way.

The humor is delicate, even subtle, and sometimes it just isn't there at all. You keep thinking all the time that it ought to be awfully funny, but it is a long time between laughs.

The action takes us from Red Gap, a prospering little town somewhere in the United States, to Paris, to London and back again. We meet Mrs. Effie (Louise Dresser) who is the leader of the best set in Red Gap. Then we meet the husband—and we do laugh, for Cousin Egbert, as he is called, is no other than Ernest Torrence, whose 'gentle humor is a thing of beauty and joy forever. If it hadn't been for Egbert we wouldn't have cared much what happened in Red Gap. He recalls the "bringing up father" cartoons, for his idea of a good time is sneaking off for a quiet little game of poker, or a whisky and soda with the boys. He likes to associate with the Kenner crowd—the Bohemians of Red Gap, who have their own circle and are looked at askance by Mrs. Effie's set.

Ma Pettingill is there, too, and she rolls her own all the way through the picture. Lillian Leighton is amusing in this role. Finally Mrs. Effie takes her incorrigible husband abroad, hoping thereby to cultivate his finer tastes. Egbert is gouche, deligatfully so, and before he returns to America he nearly succeeds in demoralizing a couple of English earls. He does succeed in capturing the valet of the Earl of Brinstead, Ruggles by name, Ruggles is the perfect English manservant, and he finds it very difficult to associate with his master. Egbert introduces him into Red Gap society as Colonel Ruggles, and he is immediately taken into the best society. Ruggles struggles manfully to cope with his new social position. He opens a restaurant in the town, which becomes the fashionable rendezvous. The Earl and the Hon. George come over from England and succeed in capturing two charming Red Gap girls, but they belong to the Bohemian set. Ruggles, too, gets the proposing fever, and a lovely wedding party at his restaurant ends the picture.

Edward Horton plays Ruggles, and while he has his moments, we did not think he made all he might have out of the part. Ernest Torrence's performance stands out—as the Earl himself might say. He is positively priceless."

Lois Wilson has little to do, but does that little well, and Louise Dresser looks very smart in a series of fashionable gowns.

"Ruggles of Red Gap" will never set the cinema world on fire, but it will supply a mild glow for a cool Autumn night.

A charming series of dances is performed by the Serova Dancers. "Schubertiana," as the number is called, has been skilfully lighted, and the five young girls in their fresh pink ballet costumes flit about the stage like a handful of butterflies.

"Kick Out," a short comedy; the news reel and Charles Hart, who sings "Then You'll Remember Me," complete the bill.

NURSE TAKES POISON, PRESCRIBES ANTIDOTE

Changes Her Mind After Swallowing Drug and Calls for Help.

Despondent, according to the police, because of her inability to find employment, Alberta Downey, 25 years old, a registered nurse, who came to this city a week ago from Boston, tried to end her life yesterday by swallowing a quantity of acid in her room at 153 West Forty-fourth street. She left several notes, one addressed to Mrs. Sarah Newman, lessee of the apartment in which the young woman engaged a room, begging her forgiveness for the trouble she caused.

Miss Downey apparently regretted her action soon after swallowing the poison and she crawled to the door of the apartment ,apparently to call for help. Neighbors found her there and, in accordance with the young woman's direction, gave her white of egg to serve as an antidote. An ambulance surgeon attended her, but shortly after his departure she lapsed into unconsciousness and an ambulance was again sent for. She was then taken to Bellevue Hospital.

The address of her family in Boston was not known to neighbors. On the cover of one of the magazines in her room was found the inscription, "Dearest Sweetheart Mother, blue and lonesome."

Actors Pray for Mayor Hylan.

Prayers for the recovery of Mayor John F. Hylan were offered yesterday in the Actors' Chapel of St. Malachy's R. C. Church, 245 West 49th street, by the Rev. Edward F. Leonard, pastor, who is a personal friend of the mayor. The prayer was joined in by a number of actors who attend this church regularly, it being located in the heart of the theatrical district.

Father Leonard has known the mayor a number of years, having met him through his cousin, Murray Hulbert, president of the Board of Aldermen, who is a regular communicant at the church.

HOPE HAMPTON.



She does the best work of her career as Jerry in the screen adaptation of "The Gold Diggers," which has come to the Rialto for the week.

CZAR'S WATCH HERE GIFT TO DANCER

Mlle. Leokadja Klementowicz Brings Priceless Jewel, Presented to Anatole Bourman.

WAS HIDDEN IN RUSSIA

A watch of the "drouglarvi orel" two-headed eagle) type, which the illfated ruler presented only to his favorites, was brought here from Warsaw last Thursday by Mlle. Leokadja Klementowicz, ballet mistress of the Mark Strand Theatre. It was a gift to Anatole Bourman, her husband, when he was ballet master of the Imperial Russian Ballet in Peetrograd. The actual valuation of the watch to-day is unknown, but it is presumably high, because of the mysterious disappearance of the Russian crown jewels and other royal treasures, which practically makes the watch one of the very few tangible pieces of royal property in existence.

The watch had been safely secreted in a hidden vault in the home of Mlle. Klemtontowicz's mother. Only after her recent death was its existence revealed in various documents dealing with the disposition of her property.

Immediately after the revolution Bolshevik orders to confiscate all imperial property and remains endangered even gifts to such subjects. One Tartakoff, ayaged baritone who was the recipient of one o fthese few watches from the Czar, refused, according to Mlle Klementowicz, to give up his treasured gift and consequently met death in front o fa ruthless firing squad. Other artists in Russia either gave up their gifts or fled beyond the reach of Bolshevik power.

Among those who retained their watches wa sAnatole Bourman, a special favorite o fthe Czar. Bourman went to Warsaw at the outbreak of the World War and left his watch with his mother-in-law preparatory to an American journey. Other well-known artists who were made proud possessors of similar gifts are Chaliapin, Ruffo, Fokine, Nijinski, Karavaiff and Checetti, teacher of Pavlowa. Fokine is at present the only other possessor of such a watch in America, for it is believed that Challapin was forced to flee from his own Russia on his last visit and Ruffo allegedly keeps his at his villa in Italy.

ACCUSES THEATRE USHER.

Young Man Says Motion Picture Employee Stabbed Him.

Alexander Salken, 24 years old, of 314 Sout hFifth street, Brooklyn, was held in $1,000 bail for examination on Sept. 14 by Magistrate Bernard J. Douras in Harlem Court yesterday on a charge of having stabbed Henry Byron, 23 years old, of 156 East 100th street.

The defendant is an usher in a moving picture theatre conducted by his uncle at 1852 Tihrd avenue, and Byron claimed that they had an altercation because he could not get a seat in the theatre after buying his ticket. He alleged that Salken followed him to the street and committed the assault. Salken surrendered to detectives Keehman and Donovan o fthe East 104th street station.

RUSSIAN TO LEAD BOSTON SYMPHONY

Trustees Announce the Engagement of Serge Koussevitzky for 1924.

CONDUCTOR NOW IN FRANCE

Previous to War Was a Great Patron of Composers in Native Country.

Judge Frederick P. Cabot, President of the Trustees of the Boston Symphony Orchestra, announces the engagement of Serge Koussevitzky as conductor of the Boston Symphony Orchestra beginning with the autumn of 1924.

Long the most conspicuous conductor in Russia, Mr. Koussevitzky has in the last three seasons bee nactive in Western Europe. In this time he has become the most striking figure and dominant personality in the orchestral concerts of London and Paris. He is described as a lender of rare magnetism and forcefulness, as an artist of impassioned convictions. He will be the first Russian to lead the Boston Symphony Orchestra. He is the only truly great conductor whom as yet America has not heard.

Mr. Koussevitzky will directly succeed Pierre Monteux, whose pending season as conductor of the Boston Symphony Orchestra will be his fifth, one of the longer terms in the succession of Boston Symphony Orchestra conductors. The present qualities of tone and ensemble in the symphony concerts are attributed to Mr. Monteux's abilities and his indefatigable efforts through four seasons.

Will Return From France.

Mr. Monteux is expected to return from France in the latter part of this month with a number of new scores which he found in Europe during the Summer. He will then immediately begin rehearsals in preparation for the season's opening in Symphony Hall, Boston, on October 12. His family have left Boston and made their home once more in Paris, where Mr. Monteux will rejoin them at the conclusion of the coming season.

Mr. Koussevitzky was born in Tver in Northern Russia in 1874. He was first taught music by his parents, and at 12 conducted the orchestra in the Municipal Theatre of his native town. He graduated from the Moscow Conservatory, having made a particular study of the double bass, and it was as virtuoso of this instrument that he became a member of the Moscow Imperial Opera Orchestra, and likewise toured Europe. At length he concentrated all his energies upon conducting. He organized an orchestra in Berlin, and, in 1909, a far more important one in Moscow. Here he assembled the best players Russia afforded; he subsidized them, that his hand might be entirely free and his enterprise entirely artistic. It was here that Mr. Koussevitzky first extensively revealed the characteristics in which he has excelled ever since—constructive ability, brilliant leadership and disinterested devotion to the promulgation of the best music, both old and new. He gave series of concerts in Moscow and Petrograd, and traveled over Russia with his orchestra. He even chartered a steamer, and, sailing the length of the Volga, gave town after town an introduction to symphonic music. Each Spring he instituted festivals in which each concert was devoted to a single composer. The composers ranged from Bach to the most modern, and in one series included the complete orchestral works of Beethoven. Koussevitzky here first acquired his reputation as a champion of true genius in the music of the day, whether by a Russian or another composer.

Encouraged Composers.

He founded a Russian musical edition and gave many Russian composers encouragement by publishing their works. The revolution deprived Koussevitzky of his orchestra, but not of his energies; he wa sappointed for a sonciderable time conductor of the Russian State Orchestra which superseded the Imperial Orchestra of the old regime.

It was in 1920 that circumstances took him westward and immediately he became the central figure of orchestral concerts in Paris and London. In Paris he organized what came to be known broadly as the "Koussevitzky concerts," and which he has given for the last three years. In London he has made a singularly vivid impression, particularly as guest conductor of the London Symphony Orchestra. He has occasionally conducted opera, notably at the Grand Opera in Paris. His engagements for the coming season will begin in Berlin, extend to Prague, include a season at the Paris Opera and then take him to England and Scotland.

MINNEWASKA IN RECORD TRIP.

Makes Voyage From London in Little Over Seven Days.

The Minnewaska of the Atlantic Transport Line arrived yesterday from London, making a record voyage of seven days, eighteen hours and forty-three minutes. Voyages by other boats between the two ports have taken nine days. This is the first boat to make this trip for many years.

The Minnewaska is the first exclusive first-class passenger boat to reach New York from London in a number of years. The vessel does not carry either second or third-class passengers.

EXPECT SCENARIO TO CREATE FURORE

Students of Horsewhip Correspondence School Have Completed Joint Motion Picture Story.

CALLED A UNIQUE CREATION

(Special Dispatch to The Morning Telegraph.)

HORSEWHIP, N. Y., Sept. 9.

Announcement was made here to-day that members of the Horsewhip Correspondence School have completed a scenario for a motion picture that it is predicted by the head master will create a furore in the screen world. The scenario is the joint work of the three scholars of the school and is unique because each members was in ignorance of what the other students were writing. The scenes have been fitted together, however, and the finished manuscript is described as a "humdinger."

Armed with this masterpiece and with a trunk containing 431 other works representing the output of the school for the past six months, Headmaster Oswald Thumphammer will invade New York City within a few days prepared to accept offers for any or all. He has fixed prices for each script but it is said that he probably will accept a lump sum if offered.

Details of the story of the joitn creative work, which received its finishing touches from the deft hand of Professor Thumphammer, have been withheld, but those who have examined it are positive in their assertions that nothing like it has ver been conceived for he screen.

Thumphammer has stated that he will stop at the principal New York hotel and will be glad to receive any of the higher officials of the larger motion picture producing companies who are willing to give a bond for a large sum covering the period that the manuscript is in their hands. The professor says he is taking this precaution because he feels that there is a possibilty of the script being lost, which, according to his assertions, would be a calamity that could not be measured.

The professor is cloaking all of his movements in deep secrecy.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

COSMOPOLITAN IS VICTOR IN DISTRIBUTION ACTION

Illinois Court Holds That Contracts Made With Famous Players-Lasky Are Not Binding on New Combination With Goldwyn, Which Handles "Little Old New York."

FAMOUS MAKES $1,891,048

THE Goldwyn-Cosmopolitan Company won first blood in the series of legal actions that the exhibitors are threatening to take against this company in the case of "Little Old New York" and "Enemies of Women," which were originally contracted through Famous Players-Lasky and then later were distributed through Goldwyn-Cosmopolitan Company.

A test case was waged in Champaign, Ill., and lost to the exhibitors by an opinion handed down by a Supreme Court judge. It will be watched with interest by theatre owners all over the country. The Stoolman-Pyle Corporation, of Champaign made a motion for an injunction against Goldwyn-Cosmopolitan, alleging that they were promised the first run on "Enemies of Women" through their Famous Players-Lasky contract. The Goldwyn Company, they alleged, violated this contract by giving it to their opponent, the Orpheum, for first run showings for Labor Day. They took their troubles to court. The judge before whom the motion was made for an injunction denied the exhibitors the injunction, saying that the Goldwyn-Cosmopolitan had a perfect right to rent the picture to any one they desired, that they were not bound to the terms of the contract made by Famous Players-Lasky.

Nathan Burkan, William Randolph Hearst's counsel, had charge of the case and instructed the lawyer who handled it in the West on the necessary procedure. It will be remembered that the Theatre Owners' Chamber of Commerce had a luncheon some months ago and decided to appeal to Mr. Hearst and demand that he see that the Famous Players' contract on these two pictures was lived up to. As yet nothing has been done. The Champaign decision may make a difference in the action planned by the Theatre Owners' Chamber of Commerce.

A letter published in America, a Catholic publication, which comes out once a week, throws an interesting light on "The Hunchback of Notre Dame." A man from the Middle West writes to inquire if it is permissible for him to see the picture, inasmuch as the book has been banned by the Catholic Church. His letter is as follows:

"To the Editor of America:

"As a rural visitor to your great metropolis I want of course to see as many sights as possible during a brief stay. In that desire I am confronted with a scruple. One of the current attractions is an elaborate production on the screen of Victor Hugo's masterpiece, the plot of which centers about the historic cathedral of the French capital. I know very well that the adventures of Quasimodo, Esmeralda and her goat were put on the index before I was born, so what is a curious young tourist to do? Can I, or can I not, witness the photographic presentation of a book which the Sacred Congregation decrees it would be dangerous to my faith and morals to read?

"Youngstown, Ohio. C. C. C."

The answer to this letter which will be of interest to all people of Catholic faith, inasmuch as it seems to answer the question of whether or not it is permissible to see the screen presentation of Victor Hugo's well known book is as follows:

"The book referred to is one of the two novels of Victor Hugo that are on the index. Film versions of course are not put on the index, but we are forbidden by the natural law to view films that offend faith and morals. In the case of the film mentioned we understand that the writer of the scenario removed from the story those elements that made it objectionable and caused the Holy See to forbid the faithful to read the book. Catholics who view the film should remember that the book is forbidden for them.—Editor of America."

The Universal Company was very careful to eliminate anything that might be offensive to the Catholics. In fact the story was changed with this purpose in view. It is interesting that a book which is expressly forbidden those of Catholic faith should be acceptable in the screen version.

Financial Statement.

Famous Players-Lasky made its stockholders happy yesterday by issuing a financial statement. We publish it just as it came to us from the Famous Players office, letting them take the responsibility for the financial language which is always intricate for anybody who does not hold forth in Wall Street:

"The Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies, owned 90 per cent or more) reports for the six months ended June 30, 1923, net operating profits of $1,891,048.15 after deducting all charges and reserves for Federal income and other taxes.

"After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $13.24 on the common stock outstanding.

"On September 10, 1923, the Board of Directors declared the regular quarterly dividend of $2.00 per share on the preferred stock, payable November 1, 1923, to stockholders of record at the close of business on October 15, 1923. The books will not close."

Earle Will Film "Aladdin's Lamp."

After all the talk of Ferdinand Pinney Earle and "Faust," he is not going to do that picture next after all. At the time that Mary Pickford had an idea it would make a good vehicle for her. Mr. Earle wrote long articles saying that he had planned to do the picture for many years and expressing his disappointment that another would make it first. Now comes the announcement that he will film "Aladdin's Lamp," and research work has been started on this picture, which will be endowed with the art titles which were so effective in "Omar Khayyam."

Calm Before Storm.

The Theatre Owners' Chamber of Commerce is doing little these days. It is, so to speak, in training for the bouts beginning on the 21st, at which time Marcus Loew, William Fox and B. S. Moss are to be called on the carpet to explain their actions in offering a separate and larger wage increase to the motion picture machine operators in their theatres. The question, it seems, will resolve itself into whether the three alleged culprits are vaudeville managers or picture theatre owners. As all three operate combination houses in which both acts and pictures are featured, it is a wise man who can decide on which side of the fence they legitimately belong.

Cohen Back From Canada.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, returned yesterday from Montreal, where a convention has been in session to form the Canadian branch of his exhibitor organization. Mr. Cohen said that the meeting was one of the most serious and constructive he has ever attended, and that a statement of all the resolutions passed and the officers elected would be given out at length as soon as he could get the facts sorted out and down in black and white.



JOHN ZANFT

Photo by C. L. Huntington.

Appointed Acting Mayor of the city of Oakland, Cal., on the occasion of the opening of the Fox-Oakland Theatre, Saturday, August 25, 1923. (A) Hon. John L. Davie, Mayor, city of Oakland. (B) Frank H. Proctor. (C) Frank Colburn, Commissioner of Public Health and Safety. (D) W. J. Moorehead, Commissioner of Revenue and Finance. (E) James T. Drew, Chief of Police.

Europe Gets His Goat.

Robert Lieber, president of First National, says that he came near to developing an inferiority complex during his recent trip to England. The British, he declares, still think of motion pictures as something the cat dragged in. About every time a newspaper reporter asked for an interview the first question he fired was: "Well, how long do you think this business of yours is going to last?" The result was that Mr. Lieber hurried back to this country, rushed to the projection room and took a look at some of his coming output. Then he felt better.

Jack Edwards With Hodkinson.

Jack Edwards assumed charge yesterday of publicity for the W. W. Hodkinson Corporation, succeeding George B. Gallup, who several weeks ago went over to First National Pictures, Inc. Edwards will have complete charge of all news relating to the features of that releasing company and under the new arrangement George Harvey will become advertising manager.

Edwards has had a long experience in the motion picture game and he directed the exploitation of several of the large features that have recently been released.

Sol Lesser Sails.

Mr. and Mrs. Sol Lesser were passengers on the Leviathan on Saturday. Mrs. Lesser, who looks very young, and who is very pretty, would have no trouble in passing for a motion picture actress. They will remain abroad for about six weeks while Mr. Lesser discusses conditions on the other side.

Mr. Gallup With First National.

George Gallup, formerly publicity head of Hodkinson, has moved up bag and baggage to the First National offices at Forty-sixth street and Madison avenue, where he has assumed the position of Supervisor of the Trade Paper Advertising.

Mr. Gallup was visible yesterday afternoon, holding quite a reception in Lyne Denning's room, where the present officials of First National welcomed their new co-worker.

Boston Critic Here.

Marjory L. Adams, who writes of film folk and films for the Boston Globe, arrives in our city to-day. Miss Adams is bringing her pencil and paper along for the purpose of interviewing all the motion picture stars in New York at the present moment. Marjory says she has just finished her seventeenth interview within the last few months and now she is after more material. Her address will be the Commodore while she is in the city. Attention, press agents. Line forms to the right. First come, first served.

Motion Picture Critics Are Guests at Party Given by Marion Davies at Cosmopolitan Studio, Where Her Newest Film Is Being Made—Billy Bitzer Still Very Much Alive.

GALLUP TO FIRST NATIONAL

Marion Davies Gives a Party.

Yesterday the motion picture critics of New York City were taken from their typewriters and humdrum existence and lifted into the ancient days when the Duke of Burgundy was a figure of importance. Miss Davies gave a party to let these people meet the Duke and his consort, Her Royal Highness. First, we were served with a delicious luncheon with everything to tempt the palate of the most jaded epicurean. Then we were invited down into the backyard of the Cosmopolitan studios.

Marion, in a cunning little gray costume with a cape, flitted here and there, a perfect hostess and much admired by all the pen pushers who had come out to find out what "Yolanda," her next picture, is all about.

This backyard of Cosmopolitan's is worth at the present writing about $80,000. The Castle of the Burgundies, a gorgeous affair of stone and brick with a heroic figure of a man on horseback in bas-relief serves as a background. The scene taken yesterday afternoon was that of two horsemen in helmets and shields, who had a private battle to settle between themselves.

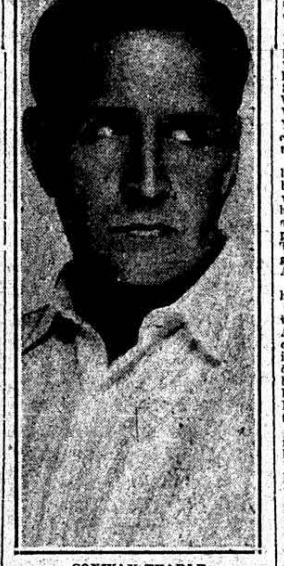
Surrounding the two horsemen were many figures in the costumes of long ago. It was a colorful scene and if it photographs half as well as it looks to the naked eye it will be something well worth seeing.

Leon Errol, who is in the picture and who seems to be a general favorite with every one, furnished some comedy on the side lines. Lyn Harding, very pompous in his robes as King, received a great deal of attention, as did Ralph Graves, as well as others who are in the picture. Rose Davies, who is Mrs. George Van Cleve in private life, was very much admired in a gorgeous costume of green and silver. She is Marion Davies's sister and there is a strong family resemblance.

This luncheon was a lot of fun, and seeing a picture in the making is even more fun, but it certainly does play havoc with a day's work. We came back to our typewriter with our minds full of the scenes we han seen and really unable to concentrate on anything as dull as mere motion picture news.

Shauer Makes a Statement.

E. E. Shauer, assistant treasurer of the Famous Players-Lasky Corporation and the man who is in charge of Paramount's entire foreign department, returned home on the Leviathan September 7, after a visit of several months in European film centers. Mr. Shauer was accompanied by Harold M. Pitman and Ike Blumenthal, both of whom belong to the Paramount organization. Mr. Pitman is in the legal department and Mr. Blumenthal in the foreign organization in Berlin.



CONWAY TEARLE.

He Will Play the Role of Lee Clavering in "Black Oxen."

Mr. Shauer had the following to say about business conditions abroad:

"At no time since the war have the prospects for good business been as excellent as they are to-day. I found a great improvement in conditions over last year and, unless all signs fail, all branches of the industry are certain to enjoy an improved business during the coming twelve months.

"Perhaps the outstanding event of the new season to date has been the success scored by 'The Covered Wagon,' on its opening, September 5, at the London pavilion. The picture is the talk of Europe, on all boats, trains and in every public gathering place. Everywhere I went, including London, Paris, Berlin, Copenhagen, Stockholm, Amsterdam, Switzerland, Prague, Budapest and Vienna, I heard about 'The Covered Wagon' and its great success in New York, Los Angeles and other American cities. Every one is eager to see what they call the great American picture.

"The exploitation campaign which launched the picture upon London has been most successful. The Indians who were taken to London for the opening have been the talk of London, with an army of photographers and newspaper reporters following them wherever they go. The principal newspapers in London have given of space to the presence of the American Indians and the opening of 'Covered Wagon,' and the excitement has spread to Paris and other continental cities. The management has been flooded with requests for visits from the Indians. An interesting feature of the exploitation campaign was the insertion of want ads in several daily papers offering a reward of one pound for the suggestion of the best campaign spot for the Indians. From the replies received at the Pavilion I would infer that about all London turned out to help solve this problem."

"Cables which I have received since my return report that every seat has been sold out in advance.

"The London Pavilion has been leased for a long term and it is expected by Britishers that 'The Covered Wagon' will duplicate in London its run in the United States. Arrangements will be made shortly for the opening of the picture in Paris, and other European capital cities will see it as rapidly as preliminary arrangements can be completed.

"The leasing of the London Pavilion, Tivoli, Palace and Empire theatres by leading American producers and distributors for first run showings of big pictures marks a new step forward in the British film industry. More attention is being paid to the elevation of the screen to the important position it demands in an artistic theatrical sense, and it will also bring about a new era of exploitation in Great Britain, which will have a tremendous effect upon the growth of the business during the coming years.

"Distributing conditions are becoming more nearly normal, with the completion of a number of new theatres, and before the year is over our British release schedule will be on about the same basis as in the United States.

"One of the many improvements which impressed me greatly was the wonderful spirit I found in business circles in the Central European countries—Czecho-Slovakia, Austria and Hungary, where the work of regeneration is already well underway. The people are cheerful, business is improving and money has become stabilized. Everywhere in Prague, Vienna and Budapest I found the people working with a will for the rebuilding of their countries."

Very Much Alive.

On Sunday The Morning Telegraph carried a story about the death of Billy Bitzer, head cameraman for D. W. Griffith. This was an error on our part. As Mark Twain said when it was reported that he was dead, "The report of my death is very much exaggerated," so it is with Mr. Bitzer.

The deceased is Carl Bitzer, while Billy's real name is George. Billy Bitzer, cameraman, is one of the pioneers of the screen and to him are accredited many effects that are in use to-day. He is said to have discovered the fade in and fade out, and the soft focus. Mary Pickford was one of the first stars in embryo to work before Bitzer's camera. Mr. Bitzer is working at present on a new picture, and hopes to keep on doing so for some time to come, all reports to the contrary notwithstanding.

Finkelstein Returns.

M. J. Finkelstein, of the firm of Rubin & Finkelstein, has returned to Minneapolis after spending a few days in New York on business with Associated First National, of which he is a franchise holder.

"HUNCHBACK OF NOTRE DAME" IS APPROVED BY CATHOLICS



MARION DAVIES

Photo by Ira L. Hill.

She Was Hostess Yesterday to a Group of Newspaper Folk, Who Came to See "Yolanda" in the Making.

Film So Carefully Prepared That It May Be Attended by Members of the Church, Although Victor Hugo's Book Is on the Index—Will H. Hays and Ambassador Harvey.

POLITICS MAY GET HIM

Hays's Trip Abroad.

While the Hays office has again and again denied that Will H. Hays is interested in politics or that he has any ideas of accepting the chairmanship of the national Republican party for 1924, his visit to Ambassador Harvey will naturally bring forth many comments.

A man close to him said that it is very likely that Ambassador Harvey will resign and that Mr. Hays timed his visit so that he could make the visit while his friend is American representative at the Court of St. James.

Mr. Hays has said time and time again, when confronted by these rumors that he will head the National Republican Party during its next campaign, that his interests laid with the motion picture industry until March 4, 1925, and that he has no intention of leaving them until after his contract expires on that date.

Will Hays, while going abroad on a vacation, will naturally be interested in the film situation abroad. He will undoubtedly bring home an interesting analysis of the film situation on the other side and will, and con, do a great deal of good for the producers in England if he has the time to go into the situation of the exportation of American films.

Conway Tearle as Clavering.

The role of Lee Clavering, the columnist in "Black Oxen," a character that has been much discussed in motion pictures, will be played by Conway Tearle, who has been engaged by Richard Rowland for "Black Oxen."

Social Note.

Martin Quigley, the handsome editor of the Exhibitors Herald, is in town. Martin was at the Marion Davies luncheon yesterday and had a terrible time side-stepping the casting director, who insisted that he take a job as leading man for Cosmopolitan productions.

John Zanft Gets His Picture Taken.

John Zanft, who went to the Coast at the time the Fox Company opened the Oakland Theatre, has succeeded in getting himself in the public print. He was appointed acting mayor of the city of Oakland, Cal., and if you don't believe he looks every inch his job just take a look at him in the photograph published on this page.

Patsy Ruth Miller Sick.

Word comes from the Coast that Patsy Ruth Miller, who has been cast for the leading feminine role opposite Douglas McLean in his next picture, has had to call a halt because of a bad case of influenza which is keeping her home. Mr. McLean is waiting for her and the doctors assure that she will be back on the job within a week or ten days.

Flynn Resigns.

John E. Flynn, Eastern division manager of Goldwyn-Cosmopolitan, has resigned his position. It will be effective September 15.

"Dulcy" at the Strand.

"Dulcy," Constance Talmadge's first production since "East Is West," will have its Broadway premiere at the Strand Theatre during the week of September 16. Chicago has already seen the picture at the Chicago Theatre, where it had its world premiere.

'Down to the Sea in Ships,' Chicago.

Before Edward Gallup moved his baggage from the Hodkinson offices he said that "Down to the Sea in Ships" will play at Chicago in forty different theatres. We did not know there were that many theatres in the Windy City, but we are willing to take the gentleman's word for it. Anyway, it sounds like a darn good story.

A Line or Two.

About 75 per cent. of our little playmates are at home to-day celebrating New Year's. Will the Sons of Erin please come to the rescue and give us some news? We wonder if there are enough Irishmen to help us get out an interesting column. We are giving our Irish friends a chance. Now, come on, let's see who can send in the best story.

BOBBED TRESSES STIR CONVENTION

The National Hairdressers' Association started its third annual convention in the Hotel Pennsylvania yesterday, the sessions being devoted principally to addresses of welcome and the seating of delegates. Also the session, both morning and afternoon, apparently were devoted to group dicussions of a question that perplexed several of the delegates. The question was: "What's it all about?"

Efforts to secure an answer to the question resulted in lengthy discusions as to the relative values of bobbed hair versus long tresses, each style having its supporters. No decision of the argument was announced and it will be continued. It was predicted during the remainder of the convention, which is scheduled to end on Thursday.

Also there seemed to be some slight misunderstanding regarding the models who are tobe used in demonstrating what style the members of the association are going to attempt to popularize. Several models who are to represent the various cities were present, but inquiry developed the fact that apparently all of the models have permanent New York addresses if not permanent waves. This was construed as a mean slap at other sections, for it was felt by several present that other cities have some good looking girls who could qualify as models. As evidence of this fact, it was pointed out by one delegates that Miss Columbus of Ohio has won a beauty contest in Atlantic City.

Two features of the afternoon session were particularly attractive to the delegates: entertainment and sociability and discussions and action regarding matters affecting the profession. It was impossible for a mere onlooker to obtain any definite information regarding just what action was taken about what matters affecting the profession.

A mystery that threatened to require the services of a detective arose during the afternoon session. This was the question as to where the officers of the association could be found. No one could be located who would admit that he or she held an office in the organization, but the meeting kept moving right along anyway.

"What's going on in there?" was asked one man who said he is connected with the New York branch of the association.

"Oh, in there, why that's just a meeting of the delegates," he replied vaguely. "They're reading papers and things, and —oh, you know it's just a meeting."

But during the coming sessions action has been promised, for a discussion is going to be decided as to what kind of hair is to be worn for the next year. The delegates have declared in favor of American hair, or rather that was the impression conveyed by the arguments that were held, while it is said that there is a strong propaganda being carried on in behalf of the foreign product. It may be that this is a trifle hazy, but in the absence of explanations it was the best that could be gathered from a close attention to the thirteen different people who insisted that they not only knew what the convention is all about, but also why. This was a question that appeared to some to need a great deal of explanation.

By use of the telephone from the convention floor a delegate was finally found who said that she knew a great deal about the convention.

"But I'm sorry that I can't help you right now, for I have to go out on some other business. Perhaps after the convention is over, say about Friday, I will be glad to do whatever I can. No, I can't give you a picture. I've had a lot made, but the newspapers back home have just insisted upon having them all," was the message that was secured over the telephone. The public has been invited to attend some time or other, this also appeared to be clouded.

Yes, there are some male delegates.

JITNEY PLAYERS PLAN JAP RELIEF BENEFIT

Plays Will Be Given From Motor Stage by Arrangement With Jackson Heights Red Cross.

A benefit performance for the American Red Cross Japan relief fund will be given on the evening of Saturday, September 15, under the auspices of the American Red Cross Jackson Heights branch and will be a performance of the Jitney Players Company of actors, directed by Bushnell Cheney, outdoors from an auto stage at the Jackson Heights amphitheatre.

The list of patrons and patronesses for the three plays which will be given includes Mrs. Arthur Curtiss James, Mrs. Fr Tribe Davidson, Mrs. Harry Harkness Flagler, William Fellowes Morgan, Mrss. J. D. Rockefeller, Jr., and Miss Ruth Morgan.

Tickets of admission are a dollaar and are for sale at all leading hotels. Every dollar taken in will go to relieve suffering in Japan. Mrs. Mary E. Marsden, chairman o fthe Queen's Plaza Chapter, Jackson Heights Branch, American Red Cross Japan Relief Committee, will be in charge.

FIRST AUTO CARAVAN TO CROSS CONTINEN

Forty-three automobiles, carrying 150 persons, including women and children, some of the women at the wheels, set out from Columbus Circle yesterday for a trip across the continent, the leader, Syl MacDowell, bearing letters from Acting Mayor Murray Hulbert to the Mayors of Los Angeles and Santa Monica, Cal.

The party was to be joined by four automobiles in Philadelphia, which they expected to reach in four hours, and the entire group comprise the first American coast-to-coast motor caravan to California in the history of automobiling.

The acting Mayor, whose father was one of the 49ers who made the trip to the Coast in horse-drawn vehicles, was on hand to see the motor caravan off, and he wished the members success. They expect to reach Santa Monica, Cal., the end of their journey, about October 15.

The acting Mayor compared the slow cross-country travel of '49 with the facilities afforded by automobiles and improved roads to-day. One of the purposes of the motor caravan is to advertise and open new roads and boom Santa Monica.

Most of the automobiles carried tents and household utensils, the occupants planning to camp along the way. Others arranged for hotel accommodations as far as St. Louis. They also will camp the rest of the route.

A large crowd was on hand at Columbus Circle to see the caravan off. A detachment of motorcycle police led the way north to Fort Lee Ferry. The caravan was arranged under the auspices of the New York American.

PATERSON BANK SUES ALLEGED FORGER

Brings Suit Against C. Youndte, Former Downtown Importer, for $16,450.

The Paterson National Bank of Paterson, N. J., yesterday began suit in the Supreme Court against C. Yamator, formerly in the importing business on Warren street, for $16,450, which, according to the plaintiff, was obtained from it by means of a forged sight draft purporting to be drawn by the Farmers' and Merchants' Savings Bank of Santa Ana, Cal., on the Citizens' National Bank of Los Angeles. Yamato, whose first name is unknown to the plaintiff, is declared by the palintiff to be a fugitive from justice and the draft "worthless, void, a forgery," which was cashed as a result of "acts constituting a menace to society."

On August 16 the draft, dated August 11, 1923, was accepted from the defendant, it is alleged, and a certificate of deposit for $11,000, which was subsequently cashed by the National Bank of Commerce, was issued to the defendant, whose account with the plaintiff was credited with $500 in cash. Against the latter amount, the defendant is alleged to have drawn his personal check for $450. The plaintiff demands iterest from August 16 on the full amount demanded.

Private detectives and operatives from a surety company and the bank are declared in filed papers to have kept watch for days outside of 27 Warren street without catching sight of Yamato. The defendant's letter box was also watched by detectives, without result.

BRITISH NAVY IS DRY, SAYS ANSTEY

Admiral Declares Voluntary Prohibition Is Getting Hold on Sailors and Officers.

MUCH LESS DRINKING NOW

The British navy is fast going dry. The evolution of liquor in this stronghold of fine port and good Scotch and soda for so many generations has been assailed by a temperance wave and abstemious wave. The movement is voluntary. It comes from the officers themselves and not from any imposition of religious or ethical propaganda. Such is the information which Rear Admiral W. J. Anstey, Knight of the Bath and Justice of the Peace, who for many years was attached to the admiralty in London, and who arrived yesterday on the Cunard Liner Cameronia.

"It was very different when I first became an officer," said the retired English naval officer. "Then there was heavy drinking. To-day it is quite different. At the last dinner I attended on one of His Majesty's boats on which I had the honor to serve out of all the officers present who drank the king's toast, only two took port and the rest drank water.

"I do not advocate the imposition of prohibition ideas as propaganda. Scotland perhaps will not ever be dry as the word is interpreted in America, nor England, but there will be a constant increase in temperance habits and that is as it should be. There is much less drinking in the navy among the sailors because of temperance pledges and educational work.

"Peary reached the North Pole on ten and Amundsen reached the South Pole on ten," said Admiral Anstey. "When a yacht race is to be won the first thing is to cut the crew down on smokes and drinks. When a boxing match is held the first thing is to make the contestants free from liquor or smokes. When a World War is to be fought, abstinence is invoked. What is good enough to fight a winning fight seems to me good enough to fight the every day battle of life.

"We are coming to regard the drink evil in Scotland as something that can be best met by cutting down the hours in which public houses shall operate. It is generally recognized that liquor consumption is deleterious to health. That is a scientific and established fact. Then too there is much constructive work to bring about temperance and abstinence by intelligent work by social workers and the like."

The retired rear admiral will first go to Huntington, W. Va., where he will observe the workings of a new nickel rolling mill in that locality and from there he will visit Montreal and his daughter, Mrs. E. Bates, who lives in the suburbs of Montreal.

Also arriving on the Cameronia was Henry N. Saxton, a retired importer and exporter of London and New York, who is now residing in Knoxville, Tenn. Mr. Saxton is a close personal friend of Sir Thomas Lipton, and was his house guest at Southgate, London, before the famous yachtsman set sail for America. Speaking of Sir Thomas, Mr. Saxton said that Sir Thomas would most assuredly challenge for the International Cup again in 1925.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

"POTASH AND PERLMUTTER" MAKES HIT IN BOSTON

Picture Released by Sam Goldwyn Breaks Record in Newest Theatre of Maryland City—Washington to See "Scaramouche" Before New York Does.

KANE BACK FROM VACATION

BALTIMORE has pinned a medal on "Potash and Perlmutter" and permitted it to break a record in the new Rivoli Theatre in that city, according to a telegram received at this desk yesterday. When Guy Wonder booked this picture for Monday there was some fear that it might not do a good business Monday night because of the Jewish holiday, and because there are many of the population in that section of the town—East Baltimore street—who would attend religious services.

But, despite the holiday and its being Monday, normally the worst day in the week, the theatre was filled to capacity from 2 o'clock until after midnight, the final fade-out going on one hour later than is usual in this house. The audience, we are told, stood and applauded the film. Mr. Wonder took advantage of this reception to book the film for another week, although he has heretofore refused to keep any film longer than seven days.

This news and the reports from those who have seen the picture make one believe that Samuel Goldwyn has a real picture. He has spared no expense to make it good, and so far we have not heard a dissenting voice on its merits. There are laughs from start to finish, with the necessary tear, the two ingredients that always are necessary to the success of a motion picture.

To Have Washington Premiere.

"Scaramouche" will have a Washington premiere before it opens in New York. Rex Ingram, who reached town on Monday, will take his film to the Capital city on Saturday for its first public presentation. It will open here in New York as soon as the Forty-fourth Street Theatre is vacated by "The White Sister," which we understand is doing very well and may continue for some time. Mr. Ingram showed "Scarmouche" to the Metro officials yesterday and they were all so delighted that a holiday was declared to celebrate another "Four Horsemen of the Apocalypse."

No Release Date Set.

No release date has yet been set by First National on "The Meanest Man in the World" and "When a Man's a Man," the pair of Principal Pictures which were recently announced by Sol Lesser as going out under First National auspices. They will, however, be fitted into the Fall and Winter schedule. Both productions have been completed and the former has been pre-viewed in New York and given a test run at the Warfield Theatre in San Francisco.

Robert Kane Home.

All rumors notwithstanding, Robert T. Kane, production manager of Famous Players-Lasky, did not break the bank at Deauville. Bob, who returned home Saturday, can prove it isn't true. But he says that it is true he feels like a million dollars, having had a fine rest in Europe.

"Buy any stories, or see any pictures?" we ask him.

"I should say NOT," he answered. "I was away on a vacation."

Education Via the Camera.

The members of the Stock Exchange figured as stars in a motion picture last Monday when a battery of cameras registered the day's proceedings. It was not part of a scene in a film meant for entertainment but an educational motion picture made at the request of the governing authorities who decided to let the public see a stock exchange in action. Every phase of trading was caught by the camera and who can say that some youth who is ambitious to learn the ways of the Stock Exchange will not profit accordingly.

Kathleen Norris Sails.

Kathleen Norris, the well known author, sailed yesterday on the Aquitania for Europe. Just before leaving Mrs. Norris received a wire from the Coast that the Warner Brothers have completed their screen version of her novel, "Locretia Lombard."

Mrs. Norris says that she is going to Italy to get an inspiration for a new novel, but will also visit in England and France.

Madge Kennedy's Ready.

Madge Kennedy's new picture, "Three Miles Out," written by the artist, Neysa McMein, is now being titled and edited and will soon be offered for release. It is not known at this time who will handle the distribution. Famous Players-Lasky took care of Miss Kennedy's previous picture, but that association may not hold good in the present case. It is said that several distributing organizations are interested in the production, particularly since Miss Kennedy's success in "Poppy." "Three Miles Out" was put into scenario form by John Emerson and Anita Loos. In the supporting cast are Harrison Ford and Marc McDermott.

Bringing Company East.

When we published the story that Emmett Flynn was to make "Nellie, the Beautiful Cloak Model" his trip East was only a rumor. Now the Goldwyn story says it is an established fact and that Mr. Flynn will come to New York with his whole company in order to get some honest-to-goodness Manhattan flavor. This, by the way, will be Mr. Flynn's first picture in the East.



Photo by Campbell

SEENA OWEN.

She Sailed Yesterday on the Aquitania for London to Make a Picture for the Ideal Film Company.

Going to Chicago.

Albert Warner has been trying for a week to get to Chicago to attend to some business there, but with the opening of "The Gold Diggers" and other important Warner happenings it has been impossible for him to leave our town. However, he expects to leave for the Windy City on Thursday, nothing in the meantime happening to prevent these plans.

Cast for "Daddies."

"Daddies" is about to go into production, and the cast is all ready assembled waiting for the word "shoot." William Seider has been engaged by Warner Bros. to direct Mae Marsh, and the following players will support her: Monte Blue, Harry Myers, Willard Louis, Claude Gillingswater, George Woodthrope, Boyce Comb, Otto Hoffman, Priscilla Dean Moran, the godchild of Priscilla Dean and the daughter of Mr. and Mrs. Lee Moran; Muriel Dana, and others. The De Briac twins with King Evers will play the triplets. This is the third of the Belasco plays to be filmed by the Warners and care is being taken to see that it follows the play as closely as possible.

Brehaney Back to the Coast.

J. A. Brehaney, who is helping Universal prove to the world that "The Hunchback of Notre Dame" is a good picture, returned to the Coast yesterday to be on hand for the opening of the picture in San Francisco at the Capitol Theatre, October 7. Mr. Brehaney was the only film man on Broadway, so he thought yesterday was as good a day as any to leave town, hence his departure on New Year's.

The Birthrate.

The friends of George Arthur Grey, editor of the Pathe Sun, were yesterday busy handing him out congratulations and getting treated to cigars and ginger ale. The reason for all this festivity is the arrival of a son who will be called Owen Wells Grey. The young man has already taken possession of the house and announced his dictatorship. A dog, by name Wang, who heretofore was monarch of all he surveyed, has announced his retirement in favor of the new ruler of the house of Grey.

Will Boom "Hoot" Gibson.

A deal which will probably look good to one "Hoot" Gibson, film star, was arranged yesterday between A. G. White, representing the United Booking Offices, and the Universal Film Company. The U. B. O. has contracted to take all of Gibson's starring vehicles for this year and will join with Universal in a publicity and exploitation campaign to popularize the Western actor. According to Universal officials, Gibson's work has been so excellent that his pictures have been attracting more and more notice among owners of first run theatres, with the result that the proposed campaign in Gibson's behalf will be started to gain public recognition of his various excellences. About a year ago Gibson was appearing in Universal five reel features, but recently has been making special "Hoot Gibson" Westerns for that company. It is possible that in the future he may be accorded a place among the series of Jewel pictures.

Stuckel Spreading His Net.

With the Astor Theatre premiere of "The Hunchback of Notre Dame" out of the way, H. Elliott Stuckel, who is publicity director in special charge of that Universal spectacle, is now concentrating on the openings to be held in Boston and Philadelphia, and Marc Lachman has been designated to look after the publicity here in New York.

Page Herman the Great.

Victor Schapiro, of Pathe, has invited the Society of Magicians, of which Houdini is the head, to view the Pathe picture, "Is Conan Doyle Right?" The professional mystery men, who agree that psychic phenomena is "the bunk," will scarcely be won over by this offering, for it deals with fradulent mediums and their methods of fooling the public.

To Give Benefit.

The A. M. P. A. have offered their services to the Japan relief organization, and will give a benefit at Oyster Bay, where the proceeds of a motion picture entertainment will be turned over to the society.

Gets Another Assignment.

Al Santell, who has just completed the screen version of "Lights Out," is preparing to him "The Sandpile" as his next production for F. B. O. It is a drama by Mary Tynan, and is being adapted by Helmer Bergman of the Powers scenario force.

To Play Straight Characters.

Arrangements are being made for the filming of "The Girl in the Limousine," Larry Semon's first picture under his contract with M. H. Hoffman. Yesterday word came that Mr. Semon will have his own unit and that his pictures will be booked as Larry Semon Productions.

The first scenes of "The Girl in the Limousine," according to the Truart Film Company, have already been started. Mr. Semon's contract with Vitagraph has expired or will expire very shortly and then the comedian can concentrate all his efforts on his new contract.

Although he made his success on the screen in eccentric characters, he has decided to play only straight parts in the future, leaving the slapstick thing for some one else. Like all men who are successful in one line or thing, he yearns to do something different on the screen. Well, we should be glad that he doesn't want to do "Hamlet," because "The Girl in the Limousine" gives him an opportunity to play a comedy role.



Photo by Monroe.

MADGE KENNEDY.

Her picture, "Three Miles Out," is now being recdited for the screen. There is considerable speculation in film circles as to what company will release it.

Kenneth Harlan Is Made a Star, Following His Work in "The Virginian" for Al Lichtman. Larry Semon Spurns Slapstick for Straight Parts.

U. B. O. TO BOOM "HOOT" GIBSON

Al Lichtman took one look at "The Virginian," and said from henceforth Kenneth Harlan is a star. That exactly coincided with what B. T. Schulberg thought so there was no controversy over the matter. From henceforth, Mr. Harlan will be labeled star and his name will be blazoned in all the electric lights in the theatres. Mr. Harlan's first starring vehicle will be "The White Man," to be based on a novel by George Agnew Chamberlin.

Seena Owen Sails for England.

The exodus of our motion picture stars to Europe seems to increase. Seena Owen, who has signed a nice little contract all for herself with Henry Kolker, sailed on the Aquitania yesterday to star in an Ideal production to be made at their London studios under the direction of Mr. Kolker, who has now definitely settled on the other side.

Paul Perez Back.

Paul Perez, who served his time in the army during the war and came back with lungs that were affected by gas, has entirely recovered from his recent illness. He went to the Universal company following his discharge from the army and when his health broke down and he was ordered to Saranac, Carl Laemmle assured him that his desk would be waiting for him when he was able to work again. Paul is back now, looking fine and feeling better, he says, than he has for four years. His wife and baby are in France, having gone to visit Mrs. Perez's family at the time Paul was shipped to Saranac, but he expects them back very soon now, because he says he is entirely cured. He certainly looks the part.

Rowland Sees All Four.

When word came to the West Coast studio of First National that Richard Rowland, general manager, was on his way to California, there was a race to try and get as many productions ready for him to see as possible. By the time he reached California he found "Flaming Youth," "Ponjola," "Thundergate" and "The Bad Man" all titled and edited waiting for his critical eye. Knowing Mr. Rowland, we are willing to say he gave his critical opinion without any urging.



Photo by Alfred Cheney Johnstone.

SAMUEL GOLDWYN.

Whose picture, "Potash and Perlmutter," broke the record in the Rivoli Theatre in Baltimore on Monday.

Andrew J. Callaghan Tells a Story.

For some weeks Andrew Callaghan has been promising a story on some of his activities that are soon to be announced. Yesterday we thought he might be ready to break his story, being one of the few Irishmen in the film business. As usual, he pleaded guilty, saying the time was not yet ripe to tell his plans.

"But," added Mr. Callaghan, "I know a good story, which I will tell you."

We'll leave it to our readers whether it is a good story or not. Here it is:

"A very well-known exhibitor, in one of the Middle West's largely populated cities was notified one day by his attorney that he had fallen heir to an estate of more than a million dollars and, of course, the old picture house was sold immediately and the merry old road of high life and pleasure and the everything that goes with the spending of a million and a half. It was not long before the old boy was busted and down and out. He picked up another picture house and in the course of a year or so was sailing along nice and comfortable and enjoying himself in the old game immensely, when suddenly his old lawyer hopped up and said: 'Mike, what do you think? You have been left another fortune of over a million!' And Mike sank in a chair as he shouted, 'Good Lord! Have I got to do that all over again?'"

Mr. Callaghan asserts that this story, or rather this actual fact, as he terms it, is more than apropos to the present-day State right buyers and exhibitors as well, because no matter how big a success they have they never want to follow it up with another success for fear they will be compelled to do as Mike exclaimed, "Have I got to do that all over again?"



Staff Photographer.

KATHLEEN NORRIS.

Well known writer, who was snapped yesterday just as she was about to sail on the Aquitania.

DEATH OF LUBIN RECALLS EARLY DAYS OF INDUSTRY



Gilbert-Bacon.

SIGMUND LUBIN.

Pioneer Motion Picture Manufacturer, Who Passed Away Monday in Atlantic City.

Pioneers Remember Kindness of Head of Strong Link in Old General Film Company. Madge Kennedy's Latest, "Three Miles Out," Now Ready.

CAST OF "DADDIES" COMPLETED

The passing of Sigmund Lubin, the founder if the Lubin Film Company, and one of the first motion picture producers, brings to mind the picturesque figure of Pop Lubin, as he was affectionately called by his business associates. Mr. Lubin belonged to that era when motion pictures were graduating from the 50-foot train scene to one-reel dramas. With George K. Spoor, of Essanay fame; George Kleine, of the Kleine company; W. N. Selig, of the Selig Polyscope Company; J. Stuart Blackton, Albert E. Smith, the late William Rock, Charles Pathe and Thomas Edison, he was one of the pioneers to blaze the trail for others to follow.

Many of our best known directors and players had their beginnings in the Lubin studios in Philadelphia, and any of those who took their first lessons in picture craft in these studios have a wealth of stories to tell about old man Lubin's kindnesses, his eccentricities, and his love of a joke. At one time the Lubin Company was looked upon as being one of the most flourishing film studios in the world. Then came a change in methods, a realization that the one-reel drama was no longer suitable entertainment for the motion picture patrons—and a change in the entire scheme of making pictures. Mr. Lubin made bad investments and lost a lot of money. One by one the members of the old General FIlm Company withdrew, seeking their picture interests elsewhere or leaving the business to new hands. Mr. Lubin had his own ideas, and he never seemed to fit himself into the new ways of making pictures.

Like many of the other picture men, Sigmund Lubin became interested in the manufacture of motion pictures through his knowledge of the optician business. Even after he became rich and prosperous he maintained an optician's store of supplies, which he owned up to the time of his death. Mr. Lubin passed away in Atlantic City Monday at the age of 72, death having been caused by heart disease, from which he suffered for some time.

Sheik and Shekels.

If Jack Balaber ever blossoms into a screen sheik and is asked how he got his first opportunity in pictures, he'll have an interesting little story to relate, according to Louis O. Macloon, director of publicity for the Cosmopolitan Corporation. For Jack happens to be Macloon's chief office boy, and yesterday happened to be Rosh-Hoshona. Being of Semitic origin, Jack asked for the holiday. "All right," said Macloon, "but make sure you go to the Temple and not to the ball game."

Yesterday, when Macloon wandered out on the set behind the studio, where Marion Davies is making her new picture, "Yolanda," he discovered Jack bouncing around in the fifteenth century garb of an extra.

"I don't know whether you'll ever make a Rodolph Valentino," yelled Macloon, when he heard that Jack was making $7.50 for the day's work, "but you certainly should develop into a great business man."

Davey Getting Congratulations.

Harry Davey, the youthful manager of the Strand Theatre, has added a new member to his staff. She is a girl, weighs eight pounds and reached town on Monday. Mrs. Davey and daughter are doing well and so is the proud father, who is busy reading "The Care and Feeding of Children," so as to know what to do when Gladys Loretta begins to cry.

A Line or Two.

We cannot say as how the Irish press agents did so well for us yesterday. We only had one news story come in and that was landed by a member of the clan who should have been in church—and wasn't.

OUR GIRLS ARE BAD; GERMANS WORSE

So Says Dr. Knubel, Lutheran Church Head, After Arrival on Mongolia.

BLAMES THE SCHOOL SYSTEM

The Rev. Dr. Frederick H. Knubel, president of the United Lutheran Church of the United States and Canada, who caused somewhat of a sensation sailing for Germany recently by saying that the morality of the American gir lwas at its lowest ebb, returned from Germany yesterday on the Mongolia of the American line with the report that the European girl is even worse.

"The morals of the younger generation abroad," he said, "are simply deplorable. Wherever I went prominent educators told me of the general decadence which has set in since the World War.

"There are dreadful sexual impurities among the young and old in Germany. Particularly distressing is it to find young girls losing their chasity before leaving public schools in Germany. In one public school, I was informed, teachers are telling pupils that there is nothing wrong in having illegitimate children."

The minister was asked if he knew the name of this school, but said he could not recall offhand.

"What is being done to cope with this distressing situation?" he was asked.

"Well, for one thing, Stresemann, the new German Chancellor, ordered the closing of shows portraying the naked woman when I was in Germany," Dr. Knubel said.

Outside of this, the minister's remarks seemed to indicate nothing much was being done at all to prevent immorality.

The Lutheran world congress at Eisenach, Germany, which Dr. Knubel attended with Dr. John A. Morehead, director of the United Lutheran Congress, at 437 Fifth avenue, who returned with him on the ship, failed to take any concerted action in regard to this reported widespread immorality in Germany.

Dr. Morehead was one of the six men appointed as a standing committee for the continuing of religious and ecclesiastical work throughout the world. This committee was chosen from 200 delegates representing twenty-three countries present at the congress.

Another interesting arrival on the Mongolia was Dr. R. S. Hubbard, biochemist of the Clifton Springs Sanitorium, Clifton Springs, N. Y., who returned from a trip abroad, during which he attended the International Physiological Congress at Edinburgh, Scotland.

The doctor was asked what was the most interesting paper read at the congress and he replied: "Rats."

The reporters repeated the question and he repeated: "Rats." The doctor did not seem to be peeved, so he was asked to explain.

"Well," he said, "Dr. Pavlov of Russia read us a most stimulating and absorbing paper showing that conditioned reflexes in rats are inheritable. Rats even unto the fifth generation inherit characteristics of their great-grandparents. Dr. Pavlov reported an experiments made with cheese and a bell. It took a long time to educate the grandparent rat that a bell meant dinner was coming. It was only after he had been fed forty-nine times that this rat showed he expected food with the ringing of the bell. The fact is, his mouth watered. But in the great grandchild of this rat a bell had to be rung only on five occasions before the rat's mouth watered."

"The experiments showed conclusively that rats inherit the characteristics of their great-grandparents."

In addition, papers at the Congress showed there would be unlimited mental futures for the human race by eugenic breeding, he reported.

Another arrival on the Mongolia was Keats Speed, managing editor of the New York Sun and Globe, who was accompanied by his wife and a niece, Florence Simrell.

Mr. Speed went abroad for a short vacation, arriving in Plymouth two days after the capture of De Valera. To show the slow methods still in vogue in British journalism, Mr. Speed related that he was unable to get a complete account of the capture in British newspapers, despite the fact that forty-eight hours had elapsed since the capture was made. The British papers he did get, Mr. Speed said, had reports so badly written they would not have passed a copy reader on a country newspaper in the United States. The trouble is, he said, that the men on British newspapers are "journalists" instead of being newspaper men. The men sent out on stories inject personal comments into accounts of events instead of accurate reports.

The Mongolia brought a total of 352 passengers, including 127 immigrants.

BRITISH STIRRED BY U. S. FILMS

Continued Supremacy of American Pictures Brings Loud Protests From English Producers.

WANT "ROUND-TABLE" TO AID

(By United News to The Morning Telegraph.)

LONDON, Sept. 11.

The continued supremacy of American films in the British market has resulted in loud shouts of protest from English producers.

While condemning American pictures, the British public still flocks to see them.

Now John o' London's Weekly, a London publication, has sent out invitations to well-known artists and novelists to express themselves on what is wrong with the films. Some of the responses to this invitation were quite cutting.

For instance, that of H. G. Wells, the novelist and historian: "The cinema people seem to me to be utterly damned fools."

Or that of Jeffery Farnol: "After my experiences with one of my novels my opinions are absolutely unprintable."

So now several leading university authorities, co-operating with English producers whose feelings have been piqued by the utterances of men like Wells and Farnol, have decided to conduct a round-table discussion on the question, and have invited the more caustic critics to air their views on why they hate the films.

"Why not a round-table conference at which authors and producers could discuss the whole question of co-operation, both in preparation of the scenario and assisting during the direction of a film?" a leading British producer asks.

"We shall never get any further by just slinging mud at each other, the whole matter will have to be threshed out from top to bottom, and I can think of no better commencement than for us to get together and talk things over."

JERKY START KILLS MAN.

Falls Over Railing of Fifth Avenue Bus to Death.

A jerky start of a Fifth avenue bus, which had halted at Thirty-fifth street, threw Nathan Cohen, twenty-five years old, of 8 East Ninety-seventh street over the railing on top of the vehicle to the street. He was killed.

Cohen, was standing up, preparatory to alighting as the bus started. Women passengers screamed as he plunged over the rail and the conductor signaled Driver Joseph Conty, of West 112th street to stop. Cohen's body was carried to the sidewalk, where his identity was learned through cards in his pocket. Dr. Reecker of New York Hospital was summoned and pronounced him dead.

Traffic in Fifth avenue was held up for several minutes.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

CANADA THEATRE OWNERS JOIN U. S. EXHIBITOR BODY

Sidney Cohen Now Heads Two Organizations, Following Decision of Neighboring Showmen to Affiliate With National Group Here—Plan Another Division in West.

PIERSON COMING FROM JAPAN

SYDNEY S. COHEN now has double responsibilities on his shoulders. He is not only president of the Motion Picture Theatre Owners of America, but he is president of the Motion Picture Theatre Owners of Canada. The meeting was held September 6 and 7 in Montreal, where resolutions of affiliation with the Motion Picture Theatre Owners of America were unanimously adopted.

Best of all, these Canadian theatre owners have a bank roll. While the meeting was in session the actual cash was put on the table, a thing that must have made Sydney Cohen almost faint with surprise. He has had to work so hard to get the American exhibitors to dig up that very often, in despair, he has been known to go down into his own pockets to make up the deficit. Each theatre in the new organization is pledged to pay five cents a seat so that the treasury will always be comfortably filled. About one hundred and twenty theatre owners representing in the neighborhood of two hundred and fifty Canadian theatres attended the meetings in person and participated in the two-day session.

The first aftermath of this meeting is a determination to form a division in Western Canada. About twenty-five theatre owners who came from the western part of Canada have asked Mr. Cohen to meet with them in Toronto the latter part of next month or the first of November for the purpose of forming a second division of the Canadian branch. Mr. Cohen explains this meeting as a sort of convention where the Canadian exhibitors can get together and thrash out their troubles.

November 19 was unanimously endorsed as National Motion Picture Day, a date that will be celebrated both in the United States and Canada. The Motion Picture Theatre Owners of America who went to Canada to help form the branch were Sydney S. Cohen, Harry Davis of Pennsylvania, C. E. Whitehurst of Maryland, R. F. Woodhull of New Jersey, Howard Smith of Buffalo and A. J. Moeller.

The following officers were elected: President, C. B. Sparrow of Montreal; vice president, J. C. Brady of Toronto; treasurer, J. Sperdakos of Montreal; executive secretary, Vincent Gould of Montreal. The following boards of directors were chosen: For Quebec, A. Dennis and Mr. Bouchard; for Toronto, Harry Alexander, Mr. Gilbertig and Mr. Ginsler; for Ontario, F. Guest, Mayor Cooper of Huntsville and Mr. Coplan; for the Maritime Provinces, F. G. Spencer and Mr. McAdam; for Manitoba, Mr. McNicholas, Mr. Kershaw. Mr. H. S. Ross, K. C., was appointed legal advisor of the organization.

A resolution was passed thanking the members of the M. P. T. O. A. for coming to Canada at this time.

To Show Fight Pictures.

B. S. Moss believes in taking time by the forelock. He has arranged for the showing of the Dempsey-Firpo fight pictures and comes forward to announce that the first showing of these pictures will be held at B. S. Moss's Broadway Theatre beginning Saturday evening, September 15 and continuing for the following week. The fight pictures will be presented in addition to a program of B. F. Keith acts.

Irving Green With Anderson.

Irving Green, who formerly wrote the lyrics of the Associated Exhibitors happenings, has transferred his desk to the Theatre Owners' Distributing Corporation, where he will be in charge of publicity and advertising for both the Anderson Pictures Corporation and the Theatre Owners' Distributing Corporation. Mr. Green, we have to admit, is well qualified to cover both these jobs, having had considerable experience in advertising and publicity.



PRISCILLA DEAN

She Will Not Renew Her Contract With Universal, but Will Form Her Own Company, to Be Known as the Laurel Productions.

Also Joins Anderson Company.

Another member of the Carl Anderson Company who recently elected to hang his hat in this office is William Woolfenden. Mr. Woolfenden has joined the Anderson Pictures Corporation in an executive capacity, having been assigned to the position of assistant to the president. Mr. Woolfenden is well known in the industry, having begun his picture experiences in the early days of the Jesse J. Lasky Company. It is said he will be a very valuable addition to the new organization.

Pierson Headed for America.

H. Wayne Pierson, his wife and baby are aboard the President Jefferson, due to arrive in Victoria, B. C., on Sunday. Mr. Pierson was in Tokyo at the time of the earthquake and for some days his fate was unknown. He was American representative of United Artists in Japan and he will be given a rousing welcome when he comes back.

To Have Special Showing.

The minute First National has anything to do with any company or star it means a party. Sol Lesser signed a contract with this company to distribute Principal Pictures and the first word we have is that a party is being given to-night at the Belleclaire Golf Club for the motion picture critics. After feeding the animals they will be invited to the Bayside Theatre to have a look at the "Meanest Man in the World," which Harry Wilson admits is a good picture. It is the one founded on George M. Cohan's play. Bert Lytell, Blanche Sweet, Bryant Washburn and other head liners are in this film, which was recently finished on the West Coast.

Harnessing the Eclipse.

Alfred E. Green, the Paramount director, is apparently trying to qualify as an efficiency expert. On Monday during the solar eclipse Green, according to the word from San Francisco, took his company, which is filming "Woman Proof" with Thomas Meighan, out to sea and made both daylight and night photographs during one day, getting his night effects through the kindly aid of the eclipse. In getting away with this bit of efficiency he managed to put in two days' work in one and should earn the thanks of the Paramount financial staff.



Photo by Apeda.

CLAIRE WINDSOR.

She is on her way to New York to play the feminine lead in "Nellie, the Beautiful Cloak Model," under the direction of Emmett Flynn.

"Be Yourself" Is Title of Lloyd Hamilton Picture, Made at Griffith Studio, Which Al Jolson Quit—Hiers Off for Coast for the Next Production.

AL GREEN HARNESSES ECLIPSE

"Be Yourself" will be the title of the comedy drama which Lloyd Hamilton has just finished at the D. W. Griffith studio at Mamaroneck. This is the picture which caused so much talk when Al Jolson, originally slated to star in the picture, demonstrated that he had learned enough about the silent drama to register an effective fade-out, by putting as much of the Atlantic Ocean as possible between himself and the Griffith studio. Whether or not Jolson's defection had anything to do with the selection of the title, "Be Yourself," is not known.

The picture will not be released as a Griffith production, although Mr. Griffith turned over his studio and the facilities of his organization to Hamilton and his technical staff for the making of the picture. In fact, it was upon the idea that Hamilton was one of the funniest natural comedians that Earl W. Hammons loaned him for the making of the film. It will be Hamilton's first feature length comedy and is adapted from a story by Arthur Caesar, who wrote "Napoleon's Barber." It is rumored that, upon completion of the series of comedies which Hamilton is to make for Educational, he will be starred. While releasing arrangements have not been definitely perfected, it is reported that the pictures will be distributed by either United Artists or First National.

Julius Steger Sails.

Among the passengers on the Paris yesterday was Julius Steger, who had a busy time dodging cameras and interviews. He will spend two months on the other side, transacting business for the William Fox Company. Mr. Steger's title is director general of productions, so we assume his business will have to do with the production end of the film business.

Selznick Acquires Another One.

Every few days we get word that the Selznick company has bought a new picture. They seem to be doing business at the old stand and to be acquiring new films. The latest word of that kind concerns the picture called "Defying Destiny," which, according to David Blyth, has been purchased by this company. Monte Blue and Irene Rich have the principal parts. Louis Chaudet is the director and the story is by Grace Sanderson Michie. While we are on the subject of Selznick, Myron Selznick rises to state that he has appointed James Dent as the West Coast representative. Also that "Cause for Divorce," the Hugo Dierker production, will make its appearance in September. The cast in this picture includes Fritzi Brunette, David Butler, Charles Clary, Helene Lynch, Pat O'Malley, Peter Burke, E. M. Kimball and Cleve Moore, brother of Colleen Moore.



Photo by Staff Photographer.

JULIUS STEGER.

He sailed yesterday on the Paris, to be gone on a two months' business trip, covering several important missions for William Fox.

Roach Does His Stuff.

Hal Roach, who sometimes makes a comedy, had his innings before the wide world last night when he spoke over the radio at station WOR and informed his hearers that the funmakers are the most important on the whole list of screen productions. Mr. Roach based his arguments on the necessity of constantly recruiting new fans from the growing generations to fill the screen theatres, and offered the opinion that good comedies do more to draw children to the theatre and give them the film habit than any other form of screen entertainment.

Anderson Meets Exhibitors.

From out on the Coast comes word that Carl Anderson, head of the new Anderson Distributing Company which will handle the wares of the Theatre Owners' Distributing Company, was tendered a luncheon yesterday by the Theatre Owners of Southern California and Arizona. Upon close examination one of the members of this new organization admitted that several pictures had been purchased, but as yet they are not ready to make public their choice. Mr. Anderson is going out on the Coast to arrange for the purchase of some productions. He will also interview directors and stars with the purpose of making arrangements to film several stories that he has in mind.

Potash and Perlmutter at Strand.

Following the word that "Potash and Perlmutter" had broken the record at Baltimore, the Strand Theatre calls attention to the fact that this picture comes to New York September 23 for a run. The first day's good word was followed up by another telegram from Guy Wonder, who announced the second day had exceeded the gross of Monday, a fact that made Samuel Goldwyn go out and buy another ice cream soda and Harry Reichenbach indulge in a fresh package of Fatima cigarettes.

PRISCILLA DEAN BECOMES INDEPENDENT PRODUCER



LLOYD HAMILTON.

The Title of His New Picture Has Been Changed to "Be Yourself." It Will Be Released Some Time This Fall.

Universal Star, Contract Expired, Decides to Make Pictures on Her Own—"Nellie, the Beautiful Cloak Model" Company En Route for New York Atmosphere.

SELZNICK STARTS NEW STORY

Priscilla Dean, who started with the Universal Company at $150 a week and within a short space of a few years has become one of the highest salaried stars in the business, is about to do a little independent producing. Miss Dean's contract with Universal expired September 9, and because she has definite ideas that she wants to put into force, she has decided not to renew her contract. She will form her own company.

Harry Caulfield, her business manager, has completed plans for independent Priscilla Dean features under the trade name of Laurel Productions. The new company will operate in Hollywood and, although the first story, the director and the details incidental to its production have not yet been made public, it is believed work will be started very shortly.

Wheeler Oakman, the husband of Miss Dean, and one of the popular young juvenile leading men, will undoubtedly appear in the Dean productions, he having played opposite his wife in a number of her Universal pictures.

Miss Dean has made some of the most successful of the Universal pictures from a box-office standpoint. She has a large following, and everything has been done to give her the sort of vehicle to which she best is suited. Her most recent picture was "Drifting," which played at the Capitol a few weeks ago. While this was by no means her best work, inasmuch as she did not seem to dress or look the part, it is a picture that will undoubtedly make money. "The Virgin of Stamboul," the picture that caused Universal to raise her salary from that of an ordinary actress to a star, was her first big success. "Under Two Flags" is another picture which is regarded by financial experts as a money maker.

Hiers Goes West.

Walter Hiers, who has been cast in George Melford's next Paramount picture, "Flaming Barriers," is now on his way from Atlanta to Hollywood. Since leaving California last July the actor has been making personal appearances in connection with his two latest productions, "Mr. Billings Spends His Dime" and "Sixty Cents an Hour."

John Barrymore Due.

According to the expectations of the Warner Brothers, John Barrymore is due to reach California not later than next Tuesday to begin work on the screen version of "Beau Brummel," but the exact whereabouts of the actor remains a mystery. Mr. Barrymore has been abroad for some time, but no word of his sailing from theother side has been received, nor has he actually arrived in America, unless this has been accomplished with a great deal of secrecy. The natural inference is that he is somewhere out on the Atlantic, but that word of his movements has for some reason been overlooked.

On Their Way Here.

Emmett Flynn and his company, according to a telegram from the Coast, are on their way to New York to produce "Nellie the Beautiful Cloak Model." In the party leaving Los Angeles on Tuesday are Claire Windsor, Edmund Lowe and Lew Cody. This melodrama, which belongs to the 10-20-30 variety, must have a New York atmosphere, hence the exodus of the Flynn company to Manhattan soil.

A Line or Two.

Charles O'Reilly celebrated the two holidays, Tuesday and Wednesday. And now every one is wondering on what grounds. Maybe it is his friendship for William Brandt. Or his association with the film business.



Photo by Apeda.

BERT LYTELL.

Who plays the male lead in "The Meanest Man in the World," which will be given a special showing to-night at the Bayside Theatre.

PHANTOM VAMP GOODMAN'S ALIBI

Says He Climbed Water Pipe to Keep Tryst and She Wasn't There.

THEN ENTERS ANOTHER HOUSE

Lured by the vision of a beautiful woman beckoning from a second floor rear window, Leo Goodman, 31 years old, of 345 West Fifty-fifth street, climbed a water pipe and entered a strange house early to-day and more things happened to him immediately afterward than he thought could befall any man, he explained to Magistrate Thomas McAndrews in West Side Court. The only reason he could think of for his actions, Goodman said, was that he had been drinking wine. Charged with burglary, he was held in $1,000 bail for examination Monday.

Goodman said he had been trying to get home to his room after drinking the wine but became lost in the back yard of the house next door, at 343 West Fifty-fifth street. Looking skyward to get his bearings, he saw the phantom lady, her golden hair and filmy drapery surrounded by an aurora of light, leaning far out of a second floor window and pointing out the water pipe by which he could ascend to her. Goodman went up the pipe and into the window, but instead of the lady he found himself in the bedroom of William Fisher, a salesman. Fisher shouted for help and Goodman, deeply disappointed, slid back down the water pipes.

Without hesitating, Goodman crossed the yard and went over the back fence into the rear of 328 West Fifty-sixth street, deciding, he said, to find a street, if possible get oriented, and make a new start toward his room.

No alleys being at hand, he went through a ground floor window and found himself in the apartment of E. A. Hamilton, chemist, 328 West Fifty-sixth street. Startled out of his slumber, Hamilton demanded an explanation of Goodman's presence. Goodman explained that he was looking for the landlady of the place, and being accommodating, Hamilton went to find the landlady for him. Whereupon Goodman, being so badly frightened that he found standing up difficult, climbed into Hamilton's bed without stopping even to undress.

Hamilton, the landlady of 328 West Fifty-sixth street, and Fisher, who had hastily dressed and followed Goodman, found him there feeling entirely out of place but too disconsolate to continue his search for his own room. They called Patrolman Daniel Eberle, who was going to arrest him on a charge of disorderly conduct until Fisher explained about Goodman climbing the water pipe into his room. The charge was then made burglary.

New Charge Against "Still" Owner.

Charged with "impairing the morals of a minor" on the complaint of the Society for the Prevention of Cruelty to Children, Charles Markowich and his wife, Mary, of 551 Greenwich street, were held in $500 bail for examination Monday in the Jefferson Market Court yesterday. The couple were arrested and locked up last night when a Children's Society agent visited their home and alleged that he found a still there. Federal authorities were notified.

GALLO TO CONDUCT POLICE MUSIC CARD

Impresario of San Carlo Company Will Appear at Field Games With Tamaki Muira.

The special musical program for next Saturday's Police Field Day, Jamaica Race Track, will be in charge of Fortune Gallo, impresario of the San Carlo Grand Opera Company. Recently when Mr. Gallo learned that the Police Field Days were scheduled for September 8 and 15, just at the time when his opera stars are arriving back in New York from all points of the compass for the annual San Carlo season of grand opera at the Century Theatre, he made his usual courteous offer to the department, placing several high-priced opera songbirds at its disposal for the Field Days, and this year the artists who are so generously participating, through Mr. Gallo's arrangements, will be heard in a special program next Saturday, as follows:

Tamaki Miura, the celebrated Japanese prima donna, will sing the Japanese anthem in commoration of her countrymen who lost their lives in the recent Nipponese disaster, and will follow this with an aria from her favorite opera, "Madame Butterfly." Mme. Miura will be accompanied at the piano by Maestro Aldo Franchetti, San Carlo musical conductor.

Manuel Salazar, leading dramatic tenor of the San Carlo, will sing an aria from the opera "Paglinci," accompanied at the piano by the celebrated pianist, Alberto Sciaretti.

Elda Vettori, San Carlo dramatic soprano, will sing an aria from "La Tosca," accompanied by Signor Sciaretti.

APPEAR IN COURT, BUT FORFEIT BAIL

After seeing Mrs. Sabatori Ribori, 60 years old, of Second avenue, convicted of shoplifting and remanded to the Tombs pending investigation yesterday, two other women, Mary Chiaga, of East Fourteen street and Mary Maronne, of East Seventeenth street, also charged with shoplifting, left special sessions court room and when their cases were called a few minutes later they could not be found in the Criminal Courts building. Their bail of $500 each was declared forfeited and bench warrants were ordered issued for their arrest. The order was made by Justices Daniel F. Murphy, A. V. B. Voorhees and George J. Keefe.

William E. Murphy, chief investigator for the Stores' Mutual Protective Association, testified that he arrested Mrs. Ribori May 28 at a West Thirty-fourth street department store. He said she had in her possession a dress valued at $47.50, which he claimed she had stolen from a West Thirty-fourth street store. He said she also had in her possession five other dresses which he said had been stolen from a Fifth avenue store.

Murphy said that he believed that the two women who forfeited their bail had stolen the dresses and turned them over to Mrs. Ribori, who remained outside of the stores while the thefts were being committed.

She claimed in court that the dresses had been given to her to hold by a messenger boy who said he would be back for them in a few minutes. She denied she knew the other two women.

The two whose bail was forfeited are charged with stealing a dress valued at $36 May 28 from a West Thirty-fourth street store.

Mrs. Ribori will be sentenced September 17.

SAY HE ADMITS ABDUCTION.

Married Man Held on Complaint of Girl's Parents.

Admitting, according to the police, that he lured 16-year-old Hazel Titus from her home in Westbury, L. I., Leopold Nazaret, 20 years old, of 7 Roosevelt avenue, Corona, L. I., was locked up in police headquarters early yesterday charged with abduction. He told the police, according to their story, that he was with the girl from the time she left her home, on Sept. 6, until she left him in New York last Sunday, saying she was going back to her parents.

Nazaret said he was employed as a chauffeur by Mrs. Adolf Ladenburg, Meadowbrook Park, Westbury, L. I. He was arrested when the Titus girl's parents accused him of abduction before Justice of the Peace Arnold Kohler, who issued a warrant for his arrest. The girl's parents said she has not returned home. Nazaret, the police declared, has a wife and child in the Corona home, where he was arrested by Detective Kenney, of the Missing Persons Bureau, last night.

Freed After Fight With Cops.

On motion of Hyman Bushel, counsel for Richard L. Alcaldi, 22, of Mayflower avenue, the Bronx, and Frank Antico, 24, of Lenox avenue, arrested July 19 on suspicion of assault after an automobile in which they were riding collided with a Police Department automobile and led to an argument in which two patrolman were shot and a brother of Antico was killed, were yesterday discharged by Magistrate William A. Sweetser in Washington Heights Court. Bushel said neither of the two men held had done any shooting, and Assistant District Attorney James Low offering no objections the motion for their dismissal was granted.

AUBURN SEEKING MI-RO DIRECTORS

Burtis Grand Theatre in Darkness as Manager and Field Man Fail to Appear.

POLICE BEGIN INVESTIGATION

(Special Dispatch to The Morning Telegraph.)

AUBURN, N. Y., Sept. 12.

The Burtis Grand Theatre in this city is to-day dark. The theatre was leased by the Mi-Ro Amusement Company of Akron, Ohio, several weeks ago and opened on Labor Day. Since then a field man left town with several hundred dollars, and the regular manager has not shown up, so the house was closed yesterday.

The police and District Attorney were asked yesterday to try and locate the men representing the firm and bring them back to this city. A one-year theatre lease amounting to $4,000, salaries amounting to around $1,000, salaries of the Ben Loring musical show, about $400, and advertising bills, amounting to $200 are unpaid. There are also other bills around the city which will total $500.

Harold Burg, who signed the theatre lease, with D. Edwin French, acting for the Burtis estate, is alleged to have been one of the head men of the Mi-Ro Amusement Company. Max Landou of West 136th street, New York City, named as manager of the theatre, has not yet shown up. William Dowdell, director of publicity, who was here earlier in the month, wired five days ago that a manager was on the way with money with which to pay help. But he did not show up.

Mr. Burg claimed that the Mi-Ro company had a chain of thirty-one beautiful houses in two States, Ohio and Pennsylvania. Auburnians interested are trying to find out just where these theatres are located. An effort will be made then to collect the money which is due them.

DEPARTURE OF TWO STEAMSHIPS DELAYED

Cameronia Leaves and Tyrrhenia Will Not Depart Until To-morrow.

The departures of the Cunard liner Tyrrehunia and the Cunard-Anchor liner Cameronia, both scheduled to sail at noon yesterday, were delayed owing to the immigrants aboard both vessels waiting to be taken to Ellis Island.

The 937 immigrants aboard the Cameronia will be transferred this afternoon to the Tyrrhenia, where they will be quartered among the 1,219 immigrants already aboard the Tyrrhenia, making a total of 2,156 immigrants who are to be taken to Ellis Island for examination the latter part of the week.

The Cameronia departed from her West Fourteenth street pier last yesterday, while the Tyrrhenia will not sail until Friday. The hour of the latter ship's departure is unsettled as yet. Many of the 937 passengers aboard the Cameronia will have been quartered on four ships before they are finally admitted to Ellis Island.

Approximately 900 of the 937 aliens arrived on the Aquitania and were transferred from that vessel before she departed yesterday. The remainder arrived on the Saxonia, but were transferred to the Aquitania Saturday and were shifted with the others yesterday.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

MICHIGAN THEATRE OWNERS FIGHT CHURCH COMPETITION

Organization Sends Delegation Here to Confer With Will Hays's Office on Unfairness of Re-Releasing Non-Theatrical Films Prematurely to Institutions, Schools, Etc.

MORE ENGLISH PRODUCERS

THE Michigan delegation, consisting of W. S. McLaren, president of the Michigan Theatre Owners; H. M. Ritchey, executive secretary; Phil Gleichman, Claude Cady, Glenn Goss and Fred Dildogetter, all members of the Michigan exhibitors' organization, had a busy day yesterday. They are here for the purpose of conferring with the Will H. Hays office on the subject of non-theatrical films and at the same time to discuss organization with the New York State Theatre Owners.

Yesterday morning was spent in conference with Courtland Smith, who represents Will H. Hays while the latter is in Europe. The grievance of the Michigan men is that Y. M. C. A. schools and churches obtain films and show them before they are released to the theatres. These motion pictures cost the religious organizations virtually nothing and, inasmuch as the theatre owners pay a large rental, they feel their rights should have some consideration.

According to the Michigan men, the situation in Detroit is a serious one. Long before they are abe to obtain certain films the churches and other organizations have them booked and show them, so that when they reach the theatres there is no interest in them. The Hays office will be asked to co-operate with them in adjusting this.

Yesterday was the weekly luncheon of the Theatre Owners' Chamber of Commerce. The Michigan men went to the Astor Hotel for a few moments and made arrangements to meet William Brandt, Charles O'Reilly and some of the leading lights a little later in the day. They will discuss ways and means of fighting the admission tax and also the possibility of getting together with the New York men in some sort of a union of mutual interests.

The Detroit exhibitors have signed up with the Hearst paper in that city in an interesting advertising scheme that brings $30,000 into the treasury. Each day the theatres in Detroit are advertised in the Hearst newspaper, giving the name of the house and the title of the picture shown there. That night a slide is run in the theatres saying, "This theatre and this production is advertised in the Hearst paper." For this service the exhibitors pay $6, which is turned over to the fund of the Michigan Theatre Owners, creating a pleasant little amount in the treasury. According to the Michigan representatives, it has worked like a charm and given them both money and results. A sort of mutual advertising scheme, as it were.

While in New York, the men from the Wolverine State will visit the Dempsey-Firpo fight. In fact, it is said this is one of the main reasons for their coming here at this time.

Returning Home Wednesday.

Lillian Clarke, the editor of Cinema, a British film publication, who has been in America getting a personal slant on American made motion pictures, returns home next Wednesday. Miss Clarke does not share Frank Tilley's opinion on American made motion pictures. She believes there is a little hope ahead for the cinema. Thank goodness one English person is able to view pictures in a sane manner.

Tom Mix Sees Them Both.

Tom Mix, who has been studying both Dempsey and Firpo in their respective camps, returned to New York yesterday. Mr. Mix was only in town one day when he betook himself to Saratoga to see if Jack Dempsey is in as good form as the sport writers say. Then he went to Atlantic City to spend two days watching Firpo, and after this personal inspection he says that he is willing to bet that Dempsey will win before the fourth round. While her lord and master was talking the language o fthe Squared Circule," to borrow and own Sam Taub's vernacular, Mrs. Mix was visiting the shops and spending a little of Tom's hard earned money. She happened in on one of the shops when a trunk from Paris with the custom seal still on arrived. She was there at the opening, so to speak, and bought herself three Parisian gowns. She is goin gto tell the price to Tom herself to-day, so why should we spoil his holiday? Mrs. Mix was formerly Victoria Ford, the well known motion picture actress, and Tom thinks so well of her that he doesn't care if she does spend all his money.

Martha Mansfield Signs With Fox.

"The Warrens of Virginia," by Booth Tarkington, and produced by David Belasco some years ago as a stage play, has gone into production at the Fox Film studios. After scouring the country for a leading lady the choice has finally fallen on Martha Mansfield, who was chosen, it is said by the powers that be, because of her work in "The Silent Command." Elmer Clifton, who seems to be under contract to the Fox company, has been given the direction of this picture, which will be booked as a $2 special and which, we understand, is being made with considerable care as to detail. This is probably the biggest role that Miss Mansfield has ever had and her friends are wishing her all sorts of good things because, as one of them said: "Who can tell? It may be the turning point in her career."



MARTHA MANSFIELD.

Who Was Yesterday Engaged by the William Fox Company to Play the Leading Role in "The Warrens of Virginia."

More English Producers.

Every incoming boat brings an Englishman or two who wants to learn how it is done in this country. The Homeric on Wednesday brought Egerton L. Winthrop and J. M. Tucker, who arrived to complete plans for the production of British films to be shown throughout Europe. They declared that the present methods of producing films in England have proved unsuccessful and they hope to produce films which will at least compare favorably with American films abroad. They admitted that the majority of films in England could not compare with American production and added that the London motion picture theatres showed 90 per cent. of American films, the balance being British production.

Bessie Love Back at Fox.

Having been with the Fox Film Company for many months it is like returning home to Bessie Love to get another Fox assignment. Word came yesterday from the Coast that this assignment is the leading role in "Gentle Julia," the Booth Tarkington story which the Fox Company has bought to put on the screen. Harold Goodwin, who has played juvenile roles in many Fox pictures, has been chosen to play opposite her.

Goldwyn Playing in Bad Luck.

There seems to be a jinx on "Wild Oranges," Joseph Hergesheimer's story which Goldwyn is making. First James Kirkwood was so severely injured that he had to be replaced by Frank Mayo in this picture and all the scenes in which he appeared retaken. Word came yesterday that Charles Post, the giant who plays the villain, had fallen and broken his ribs and that the picture now is held up pending Post's recovery. The whole company will be relieved when the picture is finished. There have been a succession of mishaps ever since it started.

Sam Berman Starting on Trip.

Samuel Berman will leave New York City early next week on a trip up State. Accompanying Mr. Berman on his trip will be an insurance expert who will take up insurance situations with exhibitors visited, and a projection expert who will examine the various machines in the different theatres. Both of these services will be free to members of the Motion Pictures Theatre Owners of New York State. The trip will be made by automobile and will cover every town in New York State.

Aileen Pringle Gets Job.

Aileen Pringle has been chosen for the role of the Princess in Elinor Glyn's famous story, "Three Weeks." Take a look at the lady and see if she looks anything like the original vamp. It was ths book that brought the word "vamp" into being and, naturally, the public will be interested to see if the actress chosen to play the role looks the part. Work begins on the picture next week.

Due September 25.

The last word from Betty Blythe brings the information that she may be expected to reach New York September 25, after having spent several months in Austria, Germany, France and England making pictures. According to Miss Lillian Clarke, editor of Cinema, England is expecting big things from "Chu-Chin-Chow," the picture Miss Blythe made for an English company.



MARY ALDEN.

She Will Be Seen in "The Living Past," a Metro Production.

D. W. Griffith Reveals More of His Plans for Great Picture, Depicting Revolutionary Days—Denison Clift Coming Back After Winning Laurels in Europe.

MARTHA MANSFIELD SIGNS

Charlie Mack, who is another member of the Griffith cast now at work at the Mamaroneck studios, has a part something like that played by Mae Marsh in "The Birth of a Nation." It is one of the most sympathetic roles in the picture. Although D. W. Griffith bought the film rights of "The Reckoning," Robert Chambers's novel, it is said that only one character in the whole story will figure in the Griffith picture. Robert W. Chambers, Anthony Kelly and Mr. Pell, the man who is responsible for the story of "Down to the Sea in Ships," are all collaborating with Mr. Griffith on the story. Beyond calling it tentatively "The Spirit of '76," which will be discarded as soon as the picture reaches the screen for the reason that it has been used before, Mr. Griffith has not given the new production a name. Work is going on steadily with many of the historical incidents at the time of the Revolutionary War starting with the Boston Tea Party being put into readiness for filming.

Albert Grey, the manager of the Griffith organization, has had a chance to be an actor. He has been offered the job of Washington, but he withdrew in favor of Frank McGlynn because, he says, he knows McGlynn can act and he isn't sure that he can. He says he would rather manage Mr. Griffith's business than act for him. You can take it anyway you please.

Denison Clift Coming Back.

Denison Clift, formerly associated with the Famous Players and Fox Scenario Departments has covered himself with glory in European fields and is now coming back to reap the harvest of these foreign adventures. Mr. Clift leaves London September 27 for Paris, Vienna, Venice and Athens and will travel by way of Egypt, Palestine, India, China and Japan to California thus encircling the world. This trip, having been accomplished, he will get himself a job on the coast and try settling down in little old America again.

During the three years Mr. Clift has been in London, he has distinguished himself as one of the foremost directors in London. Among his film achievements are "A Woman of No Importance," "A Bill of Divorcement," which was purchased by Associated Exhibitors and "This Freedom" bought by William Fox for circulation in this country. Mr. Clift has just completed a historical production of "Mary, Queen of Scots" and has spent many months in France and in Scotland, using the Chateau of Chantilly, historic Sterling Castle, Edinburgh Castle, Holyrood Palace and other historical backgrounds for his film. Another distinction that came to Clift while in the other side was the honor of being chosen by King George to photograph Princess Mary's wedding presents in St. James Palace. The only time that a camera was ever allowed within the domain of the royal palace.

Company Gets Here.

Emmett Flynn timed his arrival from the Coast after the holidays. He knew if he got here before yesterday there would not be a garment shop open in the city, and he does has to have the right sort of a background for "Nellie, the Beautiful Cloak Model." With him yesterday came his three players, Claire Windsod, Lew Cody and Edmund Lowe.



Copyright Photo by Evans.

LEW CODY.

Who arrived yesterday to play one of the leading roles in "Nellie, the Beautiful Cloak Model."

The Authorship of "Damned."

Cheer up, boys and girls, the secret is out! The identity of the author of the anonymous novel "Damned," the sensational book of life beyond the grave, has been revealed. The book for which Universal film Company is reported to have paid $25,000 as a screen property is by Mrs. Ethel Smith Dorrance. Mrs. Dorrance has written a number of novels, mostly tales of adventure and a long list of other work appearing in many magazines, but "Damned" is so unlike her other work that few people suspected her of being the author. The book is on the subject of reud and his sex theories in which the heroine dies and much of the action takes place in a Dantesque Hell. It is said there was keen competition for the picture rights. Universal now owns them but when the production will be released is not yet known.

Party at the Harris Theatre.

Last night the Naval Reserve aviation students from the Fort Hamilton air station had a theatre party at the Sam H. Harris Theatre to see the "Green Goddess." The detail was in charge of Lieutenant J. W. Eiseman and Ensign Donald G. Vanderwater. In the party was Chief Aviation Mechanic Smoky Rose, who was engineer of the NC-4 when it crossed the Atlantic. According to Wells Hawks the aeroplane episode in "The Green Goddess" is as it should be, but who ever expected that Mr. Hawks would say anything else?

Mrs. Rinehart to See Jackie.

Even Mary Roberts Rinehart has fallen a victim to the charm of Jackie Coogan. So much so that she is very eager to see "Long Live the King," her story, which is perhaps the most pretentious thing that the young man has ever made. Mrs. Rinehart is now in New York at the Waldorf-Astoria conferring with her publishers. After she finishes her business there she will go on to the Coast to see the picture. We understand it will be given a special premiere in Los Angeles, and what could be more fitting than to have the author right there to share honors with Jackie.

Metro Gets Two Players.

The Metro Company has been more than busy out on the Coast signing up everybody available. Yesterday word was flashed over the wire that Mary Alden and Harrison Ford will play the leading roles in "The Living Past," which is now being put on the screen by Harold Shaw. This is the first time that Miss Alden has played a part that is not a mother in a long time.

Mack Sennett Likes the Picture.

B. P. Schulberg gave a private showing of "The Virginian" in California. Mack Sennett was among the guests and he liked the picture so well that he went back to tell Mr. Schulberg three or four times what he thought of it. "It lives and breathes reality," said Mr. Sennett, and everyone agrees that Mr. Sennett should know.

In Washington.

James E. Loughborough, demon press agent has been relegated to the job of exploiting "Scaramouche," in Washington. Everybody knows that once Jimmy makes up his mind to put over anything it is as good as done.

Jay Gove to Marry.

Either Jay Gove is married or is about to take unto himself a wife. The lady is Inez Farrala, the sister of Dario Farral, the well-known film man. It was rumored yesterday that Jay had already taken the vital step, but at First National it was said he may not have yet taken the plunge but if he has not, he may be expected to say "I do" next week, when he goes on his vacation. Mr. Gove is one of the best known film men in the business and we think he might have told us so that we could have sent a telegram of good wishes. These film people are very quiet when it comes to talking about their own affairs.



AILEEN PRINGLE.

She Has Been Chosen for the Role of the Princess in Elinor Glyn's "Three Weeks."

MOTION PICTURE LIBRARY TO BE ROOSEVELT HOUSE

Will Be Repository for Many Historical Films, With Specially Constructed Vaults and a Projecting Room—Former President Often Target for the Photographer.

W. D. MATHIS IS DEAD

The first motion picture library is about to be installed in permanent quarters, starting something that will result in the preservation of historical data. With the opening of Roosevelt House at 28 East Twentieth street on October 27, the date of Colonel Roosevelt's birthday, this biographical film library will be opened, a reference for future historians and scholars. Any one in the future who wants to write a sketch on a great American or on any big event has only to go into the archives of Roosevelt House to get his material and to know that it is correct.

It is the intention of the founders of the Roosevelt Memorial Association to make Roosevelt House something like Mount Vernon, Monticello and the Kentucky log cabin of Lincoln, a shrine for patriotic American citizens, and it is interesting for those who have the welfare of the motion picture industry at heart to know that motion pictures will be no small part of this historical house, the first place of this kind to give recognition to motion pictures.

There will be a motion picture theatre with projecting outfit and film vaults. Into these vaults the Roosevelt Memorial Association purposes to gather every foot of Roosevelt negative it can acquire either by donation of purchase. The object of so doing is to make Roosevelt House a central source of all T. R. motion pictures available, and practically free to every one wishing prints for educational, patriotic and dramatic purposes.

When the Woman's Roosevelt Memorial Association planned the restoration of Roosevelt house as an exact replica of Theodore Roosevelt's birthplace, together with an annex for headquarters, library, meeting rooms and museum, the organization made the building fireproof, so that the collection of films, including those of Theodore Roosevelt in all angles of his many-sided career, could be taken care of. A search for every negative has been on for six months under the leadership of Col. William Boyce Thompson, who is president of the Memorial Association.

An interesting thing about this six months' search revealed that, while Theodore Roosevelt had obtained fame before the motion picture was perfected, he was one of the most frequently photographed subjects among public men. The first practical move to obtain Roosevelt negative was to enlist the co-operation of the leading motion picture producers. This project was launched at a luncheon given in the Harvard Club on August 31 by Will H. Hays. At this luncheon a Film Research Committee was appointed consisting of Will. H. Hays, chairman; J. Stuart Blackton of Vitagraph and Elmer Pearson of Pathe Freres, vice chairman; E. W. Hammons of Educational Films, George McC. Baynes of Kinograms and Edwin Hill of Fox News.

Some of the larger producers made notable outright donations. Commodore Blackton, one of the pioneers of the cinema and an old friend of Colonel Roosevelt, gave the first big impetus by offering every bit of Roosevelt negative to be found in the Vitagraph vaults, which he ordered searched. Pathe ransacked their American vaults, and while Emanuel Cohen, editor of Pathe News, was in Paris this Summer a search was made of the concern's European storehouse. Other notable acquisitions have been promised by the large producers, who have felt the appeal to their patriotism and who have realized the practical value to the entire industry in concentrating the Roosevelt negative in safe hands for the use of all.

Brokers and dealers in old, junked and obsolete film have been invited to join in making the Roosevelt collection complete. The appeal has been sent out to the host of independent cameramen—footage men, as they are called in the news reel world—to look over their cans for any Roosevelt subjects they may have. It is the hope of the Roosevelt Memorial Association to collect, if possible, film showing Theodore Roosevelt as a soldier, Governor, Vice President, President and leading publicist of his time, so that the present and coming generations may have him presented in the most lifelike manner.

JACKIE COOGAN.

Mary Roberts Rinehart will go to the Coast to be present at the premiere of "Long Live the King," Jackie Coogan's most pretentious motion picture production.

W. D. Mathis Dies.

W. D. Mathis, father of June Mathis, died on Wednesday night following a stroke of apoplexy on Saturday, and did not regain consciousness. He had suffered a first stroke two years ago, but had slowly recovered until able to go about.

$5,000 FOR MILK FUND FROM FIGHT PICTURES

A letter of thanks from Mrs. William Randolph Hearst, chairman of the Mayor's Committee of Women handling the New York Milk Fund, to Carl Laemmle, president of Universal, expressing deep appreciation for the funds obtained through the Universal release and distribution abroad of the New York Milk Fund fight pictures has just been made public by Universal.

The fights, which were filmed exclusively by the International News and released by Universal in New York State and abroad, drew large crowds wherever shown, and proved to be a big money maker for the Milk Fund. Returns from Europe came in only recently, and Mrs. Hearst's letter is in response to the check representing the charity's participation in the foreign rights.

The European sales of the picture netted $5,000 for the Milk Fund. Mrs. Hearst's letter is as follows:

"My dear Mr. Laemmle—I wish to thank you most sincerely for the check which you sent me for the Milk Fund. This check being the proceeds from the exhibition of the Milk Fund fight pictures abroad. It was very kind of you to take so much trouble, and I deeply appreciate your interest.

"Through the kindness of many people like yourself I have been able to erect eight milk booths in Greater New York and distribute 6,000 bottles of milk each day to the children of the needy, in addition to the 1,500 quarts of milk delivered at the homes of poor families. So you see why I am anxious to collect all the money possible to keep up this good work. With renewed thanks, believe me,

"Yous very sincerely,

"Millicent Hearst."

QUAKE FUND HERE DOUBLES QUOTA

Passes $2,000,000 Mark, With Constant Stream of Small Contributions Coming In.

DRIVE MAY END SATURDAY

With more than $2,000,000 already subscribed to the Red Cross Japanese quake relief fund, New York continues to pour a stream of gold into the hands of collectors.

It may be that the drive will close tomorrow. If it does the city will have more than doubled its quota. If it continues through next week the quota may be tripled.

No large contributions reached the Red Cross headquarters at 598 Madison avenue yesterday. Most of the important firms have already made gifts of large amounts and the returns from the 122 industrial organizations now collecting quotas have not yet commenced to come in. Chairmen in charge of collecting these quotas have been repeatedly urged to whip up members of their groups so that all funds can be accounted for not later than Saturday.

Advice is expected from the Washington Red Cross headquarters regarding the length of time the drive for relief funds is to continue, according to Mortimer N. Buckner of the New York Trust Company, who has been Chairman Dwight W. Morrow's most active aid in collecting the relief money.

Attention has been called to the fact that relief money has proved of value to the Red Cross in almost exact proportion as it was speedily transmitted to them. For that reason speed in collecting the relief fund has been urged daily by W. R. McCord, Red Cross official in charge of directing the work of collection among the industrial organizations.

Contributions from approximately 60 per cent. of the employees of the Consolidated Gas Company and affiliated gas and electric companies reached a total of $5,317 when Frank W. Smith, vice-president of the United Electric Light and Power Company turned in a third remittance of $1,678. Further subscriptions are expected.

BECKER DENIED NEW TRIAL.

A new trial for Abraham Becker, 619 East 150th street, the Bronx, now awaiting electrocution at Sing Sing for the murder of his wife, Jennie, on a vacant lot at 140th street and Sothern Boulevard early on the morning of April 7, 1922, was denied yesterday afternoon by Judge Louis D. Gibbs in the Bronx County Court.

The application was made by Alexander P. Mayer on the grounds of newly discovered evidence.

The appeal in the case of Becker and his accomplice in th crime, Reubin Norkin, is to be argued in the Court of Appeals, October 8.

Osborne Reaches Pekin.

Professor Henry Fairfield Osborne, president of the American Museum of Natural History, and his wife, have reached Pekin, according to a cablegram received yesterday by the museum. The message was sent from Pekin by Roy Chapman Andrews, leader of the third Asiatic expedition of the organization. The entire party, of which both Professor Osborne and Mr. Andrews are members, will start from Mongolia next Tuesday, the museum was informed.

WALES AS DANCER WINS HIGH PRAISE

New York Woman Loudest in Acclaim of Royal Fox-Trotter at Quebec.

OFF ON WESTERN TRIP

(By United News to The Morning Telegraph.)

QUEBEC, Sept. 13.

Not only is dancing one of the favorite pastimes of the Prince of Wales, but he is such an accomplished master of that art that his partners must soar into superlatives to express their appreciation.

Whatever the Prince's status as a traveler, there is nothing incognito about his dancing.

"The Prince reveals great individuality in his dancing; he is extremely musical and has a true sense of rhythm."

That was the verdict of Mrs. L. M. Boomer, wife of the director of the Waldorf and other New York hotels, after she had danced with His Royal Highness in the mirrored ballroom of the Chateau Frontenac his first and only night here.

Lord Renfrew sat out the first dance. But his impatience to get on the floor suddenly converted him into the Prince of Wales, a familiar figure of London's smartest dance clubs. Beginning with the second number the royal foxtrotter negotiated practically the entire program.

His partner in his first dance was Miss Phyllis Burstall, daughter of the wealthy international lumber merchant, John Burstall. The Prince had remmbered Miss Burstall as one of his dancing partners of his 1919 visit. His next dance was with Mrs. Boomer.

"There are no words in our language to designate the charming personality of Lord Renfrew," Mrs. Boomer said in amplifying her appreciation of the Prince as a dancing mate.

Another round of golf occupied a share of the Prince's time to-day. In the afternoon the heir to the British throne left for the West, spending half an hour en route at Montreal.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

BARRYMORE RETURNS TO TAKE LEAD IN "BEAU BRUMMEL" FILM

Actor Arrives on Mauretania After Vacation of Six Months in Europe. Will Appear in Shakespearian Plays and One by John Strange as Soon as Screen Work Is Done.

THE FIRST FIGHT PICTURE

WARNER BROTHERS'S can now breathe a sigh of relief. John Barrymore is back in this country ready to start for California at once, where he will take the leading role in "Beau Brummel." Mr. Barrymore arrived yesterday on the Mauretania from a six months' vacation spent in Europe, and he announced himself as ready to go to work. He leaves to-day on the Century for the Coast.

By work Mr. Barrymore does not mean motion pictures alone. As soon as he finishes "Beau Brummel" he will come back to New York to appear in "Hamlet," "Richard the Third" and another new play written especially for him by Michael Strange. Unfortunately motion pictures will not get any of these, all of them being destined for stage production. Although there is a chance that some day Mr. Barrymore may bring "Hamlet," which is his favorite, into motion pictures. He admitted yesterday under cross-examination that he would rather play Hamlet than anything else.

"If you keep on acting Hamlet long enough you may be able to play it some time," Mr. Barrymore said. "But I don't expect to see it properly played until I am 90 years old and going to the theatre in a wheel-chair. Nothing reconciles one so much to playing a comedian as playing in serious parts, although one sometimes achieves comedy in the most serious of plays."

He gave this latter remark as an afterthought.

Mr. Barrymore said that he disliked his part in "The Jest" more than anything he had ever done. "I disliked it, but I stuck to the part anyway," he said. Other things that had nothing to do with the motion pictures, but which are interesting to his admirers was the assertion that the reputation for temperament is a valuable acquisition, also his admiration of Eleonora Duse.

And by the by, we understand that Mme. Eleonora Duse has been offered a fabulous sum to make a picture after she reaches America. Whether or not she will accept this is another thing. Mr. Barrymore when asked to comment on Madame Duse said that he was very enthusiastic over the fact that she is coming to America, but he made no comment on the motion picture offer.

Florence Mills, who was also on the Mauretania with her husband, Ulysses Thompson, gave a performance on board the ship on her way over, and Mr. Barrymore commented on her ability as a singer.

The First Fight Picture.

The passing of Sigmond Lubin and the Dempsey-Firpo fight put Abe Einstein in a reminiscent mood yesterday. Mr. Einstein came to New York to attend the fight and stopped in at this office for a chat. Coming from Philadelphia, he is familiar with old man Lubin's enterprises, both failures and successes. He told about the Robert Fitzsimmons-James Jeffries fight which took place before the ruine of motion pictures was established.

Mr. Lubin was very anxious to get the fight pictures of these two pugilists. William A. Brady, who was not yet interested in motion pictures, scorned any overtures. No one else would listen to Mr. Lubin's request that he be permitted to film the champions. Finally in despair he engaged Billy Leedon to play the part of Fitzsimmons and Jack McCormick of Chicago to play the part of Jeffries. The trainer associated with the real bout put these two pseudo fighters through their paces and after the film was taken it was released with the caption "Reproduced From the Fitzsimmons-Jeffries Fight." No one could find any fault with this because Mr. Lubin was not trying to pass his make-believe fight off as the real thing.

Here for the Fight.

Aaron Jones, Chicago's famous theatrical magnate, is in town. This time he did not come to buy pictures or talk shop, but came to see the prizefight and with Robert Kane he was one of the interested spectators of last night's bout.



JOHN BARRYMORE.

By Staff Photographer.

He returned yesterday from Europe, where he spent the Summer. He will go to the Coast to make "Beau Brummel" for Warner Brothers.

The film people never miss anything like this and there were enough motion picture people on hand last night to go a long way toward paying the amount of money paid to pugilists.

To Film "The Next Corner."

Sam Wood, having finished his work on "His Children's Children," Arthur Train's book, is now read yto tackle another job. This job will be "The Next Corner," which has been bought by Kate Jordan and will serve as a Famous Player-Lasky production. He has gone to the Coast to make the picture.

Neil McCarthy in Town.

Neil McCarthy, who is to the film folk out on the Coast what Nathan Burkan is in New York, is in town on business. Mr. McCarthy, as one might infer by this, is one of our leading motion picture lawyers.

Potter Returns.

Another returned traveler of interest to the motion picture industry is Captain J. Potter, who came back on the Mauretania yesterday after managing "Little Old New York" and "Enemies of Women" in the Empire Theatre in London. While abroad Captain Potter obtained Princess Mary to act as the sponsor for "Enemies of Women." Captain Potter will return to Charles Dillingham, who loaned him to the Hearst organization.



Photo by Puffer.

CONSTANCE TALMADGE.

She comes to the Strand next week in "Dulcy," her latest motion picture.

Dirigible Interferes With Scene.

The giant dirigible XR-1 paused on its trial trip over the castle scene of "Yolanda." At that particular moment Robert Vignola was directing a scene in front of the castle of Duke Charles, the Bold, of Burgundy. Contrast between the sixteenth century ingenuity and the medieval castle with its surrounding moat was remarked by many people. For the moment twentieth century progress interfered with the filming of the scene and work was stopped until the dirigible passed by. Marion Davies, who happened to be on the set at the time, got one of the souvenir leaflets that fell from the aerial ship.

Date of Michigan Convention.

H. M. Ritchey, the good-looking young executive secretary of the Michigan Theatre Owners, said yesterday that the date of the Michigan convention has been changed to October 16 and 17. He extends a warm invitation to all New Yorkers to come to his city and take a look at the Michigan film men in action. Mr. Ritchey commented on the problem of the non-theatrical situation by saying: "In Michigan we realize that the churches, Y. M. C. A. and the schools are very definite factions as education forces, and we have no thought of doing anything to change this, but we do think there should be separate pictures released to the churches. Our taxes are very high and our rentals are very high and it does not seem fair that we should have to have the competition of the churches and the schools. We realize the importance of showing educational pictures and are glad that this is being done, but we believe there should be a sharp distinction between the theatrical and non-theatrical field of entertainment."

Directors' Association and M. P. T. O. A. Again Talking of Arranging Releases Direct to Owners of Theatres, but Plans Are in the Air—To Film "The Next Corner."

AL KAUFMAN COMING HERE

The word that the Motion Picture Distributors' Association have been talking business with the Theatre Owners' Distributing Corporation brings us back to the starting point of the exhibitors' new corporation. As long ago as the Washington convention the Motion Picture Directors' Association of Los Angeles sent David Hartford to confer with the M. P. T. O. A. for the purpose of arranging some sort of plan for distribution direct to the exhibitor. Then came a series of conferences in which the directors expressed themselves as wanting to have the theatre owners take a hand in distribution and now that the distribution organization is an accomplished fact it is only natural, as one of the officials said, that the directors and the exhibitors should work together.

The plans of the new Theatre Owners' Distributing organization are too uncertain yet to permit anything difinite, but we hear from a very reliable source that one of the best known stars in the business is now talking shop to the new company. Also letters have been exchanged between the distributing company and some of the biggest directors in the business, but, as one of the men said yesterday when asked to confirm the report that within a few weeks definite announcement will be made, it is impossible to confirm a contract when it has not as yet been signed.

In addition to the stars and directors, we understand offers have been made for several pictures that are already completed and for the rights of one or more well known plays and novels. One thing that is certain is that the Motion Picture Directors' Association is in daily touch with the Theatre Owners' Distributing Corporation and will make pictures with a view to releasing them direct to the theatre owners. It is said that financial backing will be forthcoming and that some of our big directors in the association will sign up to work on specials to be released through the T. O. D. C.

Brady to Speak to the T. O. C. C.

For the time being at least the weighty problems of the Theatre Owners Chamber of Commerce will be forgotten while the members listen to Peter J. Brady tell a few facts about motion pictures and about the new Federation Bank of New York City. Mr. Brady is the guest of honor next Tuesday at the luncheon and he will talk to the theatre owners immediately after the luncheon.

Al Kaufman Coming Here.

Al Kaufman, who has been appointed as business manager for the Thomas Meighan Company, is coming to New York to be on hand for the filming of the next Thomas Meighan picture. He will go with Mr. Meighan, Booth Tarkington and Thomas Gerahty to Kennebunkport, Me., where the exteriors of the picture will be filmed.

She Sails To-day.

Seena Owen was supposed to have sailed on the Aquitania last Tuesday, but being a woman she had the right to change her mind, so she is not sailing until to-day. With her small daughter Patricia and her mother, Miss Owen will be a passenger on the Homeric today, going to London, where she will play the leading role in a production to be made by the Ideal Films, Ltd. The interiors will be made in London and the exteriors in the south of France guaranteed to give almost the same quality of sunshine as our own California. Henry Colgate will direct her.



Photo by Ira Hill.

GLORIA SWANSON.

Whose "Zaza," said by many to be the best thing she has ever done, is the attraction at the Rivoli Theatre this coming week.

Broadway Theatres.

The Capitol this week has a picture it believes will be of interest to a large percentage of the New York population. Elinor Glynn, who is read by the butcher, the baker and the candlestick maker, is the author of "Six Days," the leading film production at this theatre next week. Charles Brabin, who, in addition to being the husband of Theda Bara, is the producer of "Driven," one of last season's successes, is the director of "Six Days." In addition to this Goldwyn believes it has a cast it can do a little bragging about. Corinne Griffith and Frank Mayo are the co-featured stars. In their support are Myrtle Stedman, Claude King, Maude George, Spottiswood Aiken, Charles Clary and Evelyn Walsh Hal. Ouida Bergere is responsible for the adaptation.

To the Rivoli this week comes one of Paramount's widely discussed pictures, "Zaza." In addition to having Gloria Swanson as the star attention is called to the fact that it is an Allan Dwan production, which means that this gentleman is responsible for the direction. The screen play was written by Albert Shelby Levine and is from the play by Pierre Berton and Charles Simon. In the cast supporting Miss Swanson are Lucille La Verne, Mary Thurman, Riley Hatch, Rogers Lytton and Ivan Linow. H. B. Warner plays the lead opposite Miss Swanson.

"Dulcy," the lady of many bromides and platitudes, comes to the Strand next week. Constance Talmadge is creating for the screen the character that Lynn Fontaine did so much for in the stage version. The play, by George Kaufman and Marc Connelly, was adopted for the screen by John Emerson and Anita Loos and Sidney A. Franklin has directed it for First National. "Dulcy's" supporting cast includes Jack Mulhall, Claude Gillingwater, May Wilson, John Harron, Ann Cornwall, Andre de Beranger, Gilbert Douglas and Milla Davenport.

The chief attraction at the Rialto this coming week will be William de Mille's production, "The Marriage Maker," with Agnes Ayres and Jack Holt in the leading roles. They are supported by Charles de Rochr, Mary Astor and Robert Agnew. "The Marriage Maker" is adapted from Edward Knoblock's play, "The Faun," in which William Faversham scored a stage success some seasons ago. Clara Beranger, who has written the scripts for all William de Mille's recent pictures, wrote the screen play.

"Mothers-in-Law," which seemed to have landed on Broadway just about the time that the campaign for mothers-in-law was being waged, continues at the Cameo for another week. Gaston Glass, Ruth Clifford, Edith Yorke and Joseph Swickard have the leading roles.

The notable production at B. S. Moss's Broadway Theatre next week will be the official pictures taken of the Dempsey-Firpo championship bout. A bill of B. F. Keith vaudeville will also be presented.

President to See Picture.

So far President Coolidge has not evinced very much interest in pictures. So it is of interest to hear that a committee from the National Press Club at Washington has notified William Fox that "The Silent Command" will be shown to-night for the entertainment of the President and other guests of army and navy officers and national officials.

United Kingdom Gets Pictures.

While we are on the subject of the fight pictures, word came to us yesterday that Arthur Levey, who only recently came to this country after several years' stay in Europe, has just closed a contract for the United Kingdom for the Dempsey-Firpo fight pictures. Mr. Levey is associated with the Pathe-Freres Film Company in Paris

PATHE SCORES A NEWS SCOOP ON ITALIAN CORFU SEIZURE



MADGE EVANS.

Who Plays a Grown-Up Role in J. Stuart Blackton's "On the Banks of the Wabash," Which Is Scheduled for an Early Release.

Films of Occupation Reach United States Just Two Weeks After the Event and Are Being Distributed to Key Cities by Aeroplane—Will Be Shown Here To-day.

CUMMINGS PICTURE HERE

Without wishing to brag or anything, Pathe News admits a beat in pictures of the Italian occupation of Corfu, Greece.

On September 1, acting upon Mussolini's ultimatum, the Italian troops shelled the town, landed from Italian warships, and occupied Corfu, Greece. Through a fortunate chain of circumstances, and of course at the risk of his life—its always that way in filmdom—a Pathe News cameraman got aboard an Italian warship with the troops and landed at Brindisi, near Corfu.

The Pathe pictures show scenes of the landing of the troops and the seizure of the town by the Italian marines. Additional shots are shown of the wrecked buildings and the devastation of the Italian bombardment.

After taking, these pictures were rushed back to Italy from Corfu; from Italy to Paris, and there placed upon the first outgoing steamer, arriving in New York the afternoon of Friday, September 14. They will be shown in the New York theatres for matinees to-day.

Just two weeks elapsed from the day of the occupation to the day of the showing on Broadway.

Prints of this exclusive story are being rushed to the nearby key cities by aeroplane and other fast conveyances, and the first-run houses all over the country will be served in this manner in less than two days. This speedy service of world-wide news is the result of Emanuel Cohen's recent trip to Europe, where he effected a more definite co-operation between Pathe News correspondents on the continent.

Madge Evans Grown Up.

When "The Banks of the Wabash," the production directed by J. Stuart Blackton, makes it appearance there will be no one in the cast of more interest than little Madge Evans. The little girl, who has been one of the best known child actresses on the screen, has suddenly grown up and will now be seen for the first time as a young woman. Miss Madge has fulfilled all her earlier promises of beauty and she looks a little like Elsie Ferguson in her heyday.

Book Irving Cummings's Picture.

After having come all the way from Los Angeles with "Broken Hearts," an Irving Cummings production, Mr. Cummings was gratified that following the premiere of the picture at the Criterion Theatre, in Atlantic City, it has been booked by the Stanley Theatre in Philadelphia. It has also played at the Finkelstein & Rubin houses in Minneapolis and St. Paul and received very favorable engagements from some of our best known motion picture circuits. Having entered the independent field, Mr. Cummings will continue to produce a series of independent pictures to be sold on the State-right market. In "Broken Hearts" he offers the following players in his cast: Colleen Moore, Johnny Walker, Alice Lake, Tully Marshall, Kate Price and Creighton Hale.

Australia Likes the Picture.

A cable received early in the week from John W. Hicks, Famous Players-Lasky representative in Australia, indicates that this country is going to follow in line with every one else and take "The Covered Wagon" to its heart. The premier occurred Saturday, September 8, at the Auditorium Theatre at Melbourne, Australia, and, according to the cables received by E. E. Shauer, it was well received. Before the Melbourne opening "The Covered Wagon" was screened privately for members of the New South Wales and Victorian parliaments. Arrangements have been completed for the Sydney opening early in October and it is hoped that the Melbourne success will be duplicated, as "The Covered Wagon" is reported to be one of the most talked of pictures ever shown in Australia.

The Fight as a Rival.

Last night the power of the radio was apparent to the motion picture theatre owners. Most of the theatres did a very poor business due to the fact that everyone who had a radio or access to one listened in on the fight. The announcer was so good that it was possible to visualize round by round and realizing this, the public deserted the motion pictures to get first hand news of the Dempsey-Firpo fight. But as one of the theatre men said, "Prize fights don't happen every night and we are not letting this one worry us. When the fight pictures are ready they will more than pay for the one evening's loss of business."



by Staff Photographer.

CAPTAIN J. POTTER.

He returned yesterday from London, after managing "Little Old New York" and "Enemies of Women."

SHAPIRO ELECTED SCREEN AD HEAD

Fills Place of John Flinn and Announces He'll Take Vacation First.

BOTSFORD VICE PRESIDENT

Victor Shapiro, immediately after being elected president of the Associated Motion Picture Advertisers for the year 1923-1924 at the meeting held on Thursday, announced:

"In trying to follow in the footsteps of my predecessor, Mr. Flynn, I want to tell you fellows that I'm leaving next week for the Coast and I'll be gone four weeks."

The concensus of opinion was that the new president had a vacation coming to him; during this last year he has been vice president and acting president a great deal of the time to boot.

Other officers elected were: A. M. Botsford, vice president; C. W. Barrell, secretary; Arthur M. Brilant, treasurer.

P. A. Parsons, Herbert Crooker, Thomas G. Wiley, Walter Eberhardt, Jerome Beatty, John Flinn, Howard Dietz, Harry Reichenbach and Bill Yearsley are the board of directors, and A. L. Selig, chancellor U. S. Chamber of Commerce.

Reviews Activities.

In the absence of the outgoing president, John Flinn, who is in Europe, the year's activities were reviewed by Mr. Shapiro. He said:

"In the first place, it is conceded that the barker system instituted by the president, Mr. Flinn, has been successful. Besides giving greater opportunity for shrinking violets to appear before the body, it simplifies the method of handling speakers and gives a variety to the meetings. It has also uncovered new talents.

"We believe that this idea should be continued, with this added suggestion: The vice president himself make up the list of barkers; that they be published as far in advance as possible in the notices, and if any member wishes to be placed upon the list of barkers, that he get in touch with the vice president.

"Secondly, another constructive step that has made for the better morale of meetings is the collection of a dollar for the meal at the door. This plan speaks for itself, and we believe every one agrees it should be continued.

Thirdly, the Naked Truth Dinner, from the standpoint of organization efficiency and entertainment afforded, ranks high in the list of functions successfully carried out by the A. M. P. A. We believe that not half enough credit has been given to Mr. Botsford, upon whose shoulders rested the great responsibility of that dinner.

"The Naked Truth Dinner stands out as an organization event, because about $400 was turned in to the treasury as a profit from the dinner.

Surplus in Treasury.

Fourthly, this year is marked by a greater surplus in the treasury than heretofore. The facts and figures have been made plain in the treasurer's report. Furthermore, it is now possible for any and every member to know the status of our finances at any time. By publishing of the treasurer's reports in the Bulletin and by the publication of all committee reports in which money is involved, this information is made available to all members.

Fifth, the year also marks a departure. Reichenbach, Yearsley and Beatty days have been celebrated.

Sixth, the appointment of a food commission composed of Herbert Hoover Crooker and Glenn Alvine has meant bigger and better portions, with no greater admission charges.

Seventh, inasmuch as membership in the organization is being sought with more avidity, we believe each applicant should be carefully investigated and care should be exercised in making prospective members feel that if its worth belonging to it's worth waiting to belong to. Your vice president wishes to thank all those who helped to make the meetings more attractive and for the fine co-operation of the barkers in making his job so easy.

To the officers and board of directors and committees he expresses his sincere thanks for their splendid co-operation.

MRS. BARNES'S WILL FILED.

The will of Mrs. Franc M. Barnes, who died on August 21, was filed for probate yesterday in the Surrogate's Court by Greene & Hurd of 42 Exchange Place.

The document, dated September 26, 1922, leaves two-thirds of decedent's stocks and bonds, valued at $35,000, to her husband, Willis Barnes, of West 102nd street, while the remaining one-third, valued at $15,000, is left to Helen S. Ranney, sister-in-law.

There are several minor bequests to relatives and friends. The value of the estate, according to the accompanying petition, is placed at about $50,000 in personal property.

JANE GREENE SUED BY WINTER GARDEN

Injunction Is Sought in Federal Court to Prevent Singer Working for Dillingham.

CONTRACT BREACH CHARGED

An action has been brought in equity in the United States District Court by the Winter Garden Company against Jane Greene, alleging breach of contract, protesting the signing up of the defendant with Charles B. Dillingham and asking for an injunction pending the suit to be made final on trial, preventing Miss Greene from performing for any theatrical concern other than the complainant before August 1, 1924. The amount involved is alleged to exceed $3,000 necessary to confer Federal jurisdiction.

The complainant declares it is a Maine corporation, but with theatres in this city and elsewhere in the country and that Miss Greene is a resident of New York. Then it alleges that a contract was made in August, 1920, with Miss Greene and her husband, James Bigley, for one year at $300 a week. There is, as the bill says, an option whereby the Winter Garden Company can renew the contract from time to time and thus retain the services of the couple.

The bill describes Miss Greene's act as a singing act, "novel, unique and extraordinary." It says her mannerisms, gestures, voice and case of manner make her a prime favorite with the public and renders her services invaluable to the complainant. It says many other nice things about her, even declaring her act would go well in any musical comedy.

There was no rift in the relations between the parties, says the bill, until Mr. Bigley left it about a year ago, and retired from the act. Then, it says, the contract—still with the optional clause—was modified to hire Miss Greene appear alone, but at $250 a week. Then on May 28, 1923, acording to the bill, the contract was renewed for another year from August 11 last.

On Aug. 24, last, the bill declares, while in Chicago playing an engagement in the complainant's behalf, Miss Greene walked out and, has since refused to appear in any theatre where the complainant has directed her to appear. Hence the company seeks to prevent the singer from performing for anybody else and that damages may be ascertained and awarded the complainant.

ON AND OFF IN FIVE MINUTES.

Lamber and Morrison to Answer Charge of Neglecting Police Duty.

Detectives David V. Lambert and William E. Morrison, who have been under suspension since July 3 on a charge of giving false testimony at the police bootleg inquiry being conducted by Judge Thomas T. C. Crain, were summoned to Police Headquarters yesterday and reinstated for five minutes, so that an additional charge could be preferred against them.

The new charge is neglect of duty, "in that they stopped an automobile containing alleged liquor on West Thirty-seventh street and failed to bring to the station and put under arrest the person or persons transporting the alleged liquor; and demanded and received $2,500 for failing to place said person or persons under arrest."

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

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IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

We Bow Our Head in Memory of Sigmund Lubin, Pioneer Film Producer.

The passing of Sigmund Lubin brings back a wealth of reminiscences to the pioneers in the motion picture business. "Pop" Lubin, as he was called by his employees, his business associates and even strangers, to whom he was only a name, was one of the first to discover the possibilities of the motion picture as an entertainment.

Formerly an optician of modest means, he became a millionaire and built up what was probably the largest film producing plant in the United States at the time. Located in Philadelphia, the studios were pointed out as one of the show places of the Quaker City. A monument to industry and an enterprise of which the whole town was proud.

Then came a change. The scenarios written by the street car conductor and the bootblack were no longer popular with the motion picture patrons. They demanded something of higher mental qualification. Well-known writers were invited to contribute. High prices were being paid for novels and plays. The whole scheme of film production was gradually undergoing a change. Mr. Lubin, who had made his money at a time when there was little competion and when he and other members of the Patents Company had had a monopoly of the distribution of the picture, did not meet with this change. He continued in the old way, and instead of a paying business he began to lose money. The competition of new blood with new ideas was too much for him and, with many of the other men who were really the pioneers of the motion picture business, he withdrew in favor of the new element.

Those who were closest to Mr. Lubin said that his financial losses and his inability to meet the new conditions broke his heart. The motion picture business was his child and when gradually it slipped through his hands it was like losing some one near and dear.

Like many of those men who blazed the trail and built a foundation for what was destined to be one of the most important industries in the world, Sigmund Lubin deserves great credit. He built a monument to himself that will never be forgotten and in his passing the motion picture industry has lost a man who has contributed substantially to the advancement and progress of the cinema. There are new faces, new blood and new ideas and new ideals, but none of these have given any more to the ultimate welfare than the men who first saw in the strips of celluloid and in the moving picture camera the possibilities for entertainment. Along with many others who have occasion to remember Sigmund Lubin and who first received their instructions in the making of motion pictures from this kindly old man, we pause and bow our head in respect to the memory that will live long after he has gone.

In the next ten years, who can say what new forces will be at work to relegate the present leaders into the background? We live in a day of changes. In a time where advancement takes heed of no man we have to bow to the inevitable. This is one of the tragedies that comes into the lives of many men who have created, in industrial circles, art or literature.

Canada Offers a Lesson to American Motion Picture Theatre Owners.

Another sign of the times—organization. Up to the present 90 per cent. of the people of the United States have organized themselves into blocs, clubs, unions and whatnots, and the other 1 per cent. have been exhibitors. But there is hope, and the Canadian men are showing the way.

The theatre owners of this country have in the past demonstrated little appreciation of the benefits of getting together. There have been conventions, but at almost all of these affairs of national scope factional and personal fights have been preferred to fraternal action.

However, the old order seems to be changing. Canada has organized and formed the first international alliance of picture theatre men. The significance of the Canadian movement seems to lie in the fact that they have merged themselves completely with the American organization. They have not, as might have been expected, come to a loose agreement with their American colleagues. So strong is their belief in close organization that they have preferred to lose their own identity to a certain extent and have taken the ultimate step in founding a Canadian division of the Motion Picture Theatre Owners of America. As an example of submerging personal identity for the cause of the general group there is here a good lesson for the exhibitors below the border.

At the same time even a casual observer of exhibitor currents would be able to notice a general let-down in the old antagonisms between the several American bodies. During the past week some of Michigan's "radicals" have been in New York conferring with the State and city units on the best means of fighting the admission tax. When it came to a showdown with the machine operators the Cohen organization, the Chamber of Commerce and the Brandt group were discovered sitting amicably around the same table.

In fact, optimistic persons in the film industry are saying that the next year, or at most two, will see a real alliance of all the exhibitors in the country. Stranger things have happened, but not much.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Joseph Jackson, president of the Western Motion Picture Advertisers' Association and manager of studio publicity for Goldwyn.

Although from Kentucky, Joseph A. Jackson, manager of the Goldwyn Coast studios publicity and president of the Western Motion Picture Advertisers, uses his dialect only when his angry passions are aroused, which, of course, being in the picture business, is very rare indeed. He was born in Winchester, Ky., on the 8th of June, 1894, and as he puts it "of poor, but fairly honest parents." While in high school the youth's father steered him into a job as reporter on the Winchester Sun, an ill-advised move, says Joe, because it made him what he is to-day.



Photo by C. S. Bull.

JOSEPH JACKSON.

At the age of 19, having been graduated from Wesleyan College, in the Blue Grass State, with a B. S. degree, he became editor of the home town paper. In addition to this enviable post, he was correspondent for several metropolitan dailies and made it his business to call the attention of the world to the live-wire boy editor in Winchester. When he felt that he had done all he could for his home town editorially, he sought the bright lights in our big city. After two years in the Pulitzer Prize School of Journalism, at Columbia University, where he earned a degree, Joe contributed masterpieces to the New York World until the war intervened.

According to his own report he served Uncle Sam quite ingloriously as chief yeoman in the office of the Naval Intelligence, after which he returned to the World as assistant dramatic editor. For one year he helped tell playwrights how to write plays, and when the task seemed quite hopeless, he despaired of ever convincing them and turned his attention to Hollywood and the silent drama. In "off hours" Joe has written and produced three one-act plays, "The Re-Take," "Ask Dad, He Knows" and "The Iron Judge," and he has a trunk full of others which may be foisted on an unsuspecting public one of these days. Tossing off plays has become a habit with him. He just can't stop.

The claims to fame of Joseph Jackson are many. He has been referred to as "the world's handsomest press agent." He acquired some notoriety by spending three days in a Los Angeles jail for speeding. He owns an overcoat cut from the same bolt as the blanket of Tom Mix's horse. The garment is known in Hollywood as "Joseph's coat of many colors." His plaited trousers and his dazzling neckwear are known from coast to coast, and they do say he's a panic as an after-dinner speaker. We don't know. We've never heard him.

In spite of Frank Tilley's editorials in the London Cinematograph, and in spite of the many bitter denunciations that have been written against the American films, their cheapness, their false idealism and their inability to furnish adequate entertainment, like the old-fashioned Castoria, the English people continue to cry for them. Eighty-five per cent. of the pictures shown in Britain bear the stamp of an American film manufacturer. Even the most anti-American will have to admit the truth of this; also that the electric light signs along Piccadilly show an overwhelming majority of American stars.

The British producers, alarmed at the popularity of these foreign players, have tried to introduce propaganda of a patriotic nature, urging that English people patronize English pictures. The people have failed to see the point in this and continue to spend their money where the American favorites are shown. The theatre owners who have been approached on the subject have come out and flatly announced the English pictures are shown at a loss, while a good American picture with a well-known star always does business.

Money is being spent to bring over some of these American favorites, but so far these films have been only fair. The climate is so against film production and the technical equipment falls so far short of our studio mechanics that up to the present time we have had very few English productions that could be classed even with the average American picture.

People Who Live in Glass Houses.

America has expressed a willingness to show these English pictures as soon as something that will appeal to the people is sent over. In fact, we rather think the American distributors will stretch a point to show any foreign film in order to keep the good will of the film market on the other side. British writers on motion pictures never seem to take this into consideration, but continue to rave against our sickly sentimental films that are unfit for man or beast.

Eight out of ten Americans will agree with this diagnosis in many respects, but they will likewise feel inclined to say when some of these busy writers dilate on the horrors of the American films:

"What about your own wares? People who live in glass houses should not throw stones."

I have met nearly every Englishman who came to this country with the important mission of studying the American films, and so far I have met very few who did not feel they should expound their theories on the wrongs with every "film" made in the U. S. A. "How this should be overcome and that changed, and this little thing fixed," so that finally instead of a cheap motion picture we shall have a fine work of art.

I always like to listen to people's shortcomings, and I am always interested in ways and means of improving the motion pictures, but when an Englishman begins on our bad pictures I get bewildered and wonder if he knows all these defects why he doesn't remedy them at home, where every one agrees they are much more needed than in this country.

Tilley Again.

Mr. Tilley is one of those worthy souls who love to find the mote in his brother's eye. He has had enough material on the American motion picture to supply him with meat for editorials for the next year. One of his most recent editorials was on "Little Old New York." He said nothing of the virtues of the film, but said plenty on the lack of idealism in the story.

Now one doesn't mind constructive criticism, but when a writer bases his entire objection to a picture on some of the characters it is too much. He says the picturing of John Jacob Astor and Cornelius Vanderbilt as heroic figures is characteristic of America because it shows two very rich men whose great wealth have made them heroes of the American people. Mr. Tilley did not take into consideration a story of early New York could not very well be told without these two men.

One of the English papers came out and suggested a clearing house for foreign films, so that all of the American product that did not come up to standard could be sent back. But the people, who are the ones to be consulted, demand American pictures and ask why they should be forced to see an inferior class of pictures when those with the American trademark are so much better and are available.

Wells Has Something to Say.

Even those who are loud in condemning our American films still flock to see them. John o' London's Weekly, a London publication, has joined in the campaign by sending out invitations to well-known artists and novelists asking them to express themselves on what is wrong with the films. The responses, as retailed to us via the United News, says some of the responses are most cutting. For instance, H. G. Wells, the novelist and historian, says: "The cinema people seem to me to be utterly damned fools."

Or that of Jeffery Farnol: "After my experiences with one of my novels my opinions are absolutely unprintable."

So now several leading university authorities, co-operating with English producers whose feelings have been piqued by the utterances of men like Wells and Farnol, have decided to conduct a round-table discussion on the question, and have invited the more caustic critics to air their views on why they hate the films.

"Why not a round-table conference at which authors and producers could discuss the whole question of co-operation, both in preparation of the scenario and assisting during the direction of a film?" a leading British producer asks.

"We shall never get any further by just slinging mud at each other. The whole matter will have to be threshed out from top to bottom, and I can think of no better commencement than for us to get together and talk things over."

The answer to all this seems to be the motion picture field is open to all who make good pictures.

A Marvelous Set.

Sometimes I think the motion picture industry is too prone to use adjectives. We speak so lightly of a thing being magnificient, marvelous, remarkable, gigantic and gorgeous, that when something looms up that is really out of the ordinary we are beggared for terms adequate to describe the new sensation.

I thought of this after seeing the castle of the Duke of Burgundy at the Cosmopolitan studios last Monday. Marion Davies gave a luncheon to the motion picture critics to enable them to see the set erected in the back yard for "Yolanda," her next picture. Seeing a mammoth castle on the screen never means very much to the lives of the motion picture critics, but to actually see this castle built of real stone one is impressed to what lengths the motion picture producers go to get effects. The castle, an enormous building, medieval in its architecture and splendid in its proportions, shows what one may expect in this picture.

The color of the costumes is another thing that caught the eye that cannot be transferred to the screen. It seems almost too bad that this vivid effect cannot be filmed. There was every color in the rainbow. Miss Davies spends her life with 100 per cent. attention to the picture that she is making. She was exactly like the proud mother of an only child over this set. Pictures to her are something more than mere fillums. She goes to every motion picture premiere and studies the production from every angle. Sometimes I think that is why she is becoming one of our great screen actresses. Mary Pickford has the same characterization. An intimate knowledge of everything that goes into the making of motion pictures from the most involved technical phase to the most artistic angle of production.

The motion picture player who concentrates his entire energy on his own part of motion picture making never achieves the success of the actor who is interested in all that goes into the making of a photo-play.

This picture making game of ours is more than appears on the surface. Of that we are more convinced every day that we live.

Lesser to Buy Plays.

Sol Lesser sailed on the Leviathan last week and is now in London. He said just before leaving that he had gone over to transact business connected with the distribution of Principal Pictures and also to try and buy some British and French motion picture plays. Mr. Lesser made it clear that he did not care only about buying novels and plays, but that he would also be interested in any scenarios written by well-known English and French novelists and playwrights. He will be gone about six weeks.

Another English Editor Talks.

After Frank Tilley came to the United States to tell the world how to insure its safety against American-made motion pictures, the Cinema magazine, another British publication devoted to motion pictures, decided to send Lillian Clarke here to get a personal report, just to see how much the Cinematograph editor invented and how much is really true. In addition to Mr. Tilley's hectic speeches here, he has been running burning editorials on the cheapness of the American "filum" in his paper.

Being a woman, it is not likely Miss Clarke would run to the radical fanaticism that characterizes Tilley. Women, if we do say it as shouldn't, are seldom as one-sided in their opinions as men. But, being essentially English, it goes without saying that she has her own ideas on what is wrong with the American pictures. We always like to hear these viewpoints, so when she telephoned to say that she wanted to have luncheon we accepted at once.

Miss Clarke in her own home territory is a young person of considerable importance. She is an editor of the Cinema and, in addition to bossing seventeen men, which you will admit is some job, she is a member of the board of directors of the magazine company, and is instrumental in deciding on the policy of her paper.

"What is your particular grievance against our films," I asked her.

"I do not know that I have any," she replied. Our English pictures have so many things the matter with them—I hesitate to call attention to another country's film shortcoming."

Titles Need Changing.

After being urged to tell what England find the most displeasing in the American films, Miss Clarke reluctantly said our titles, I was amused over her hesitation—apparently she had no wish to follow in friend Tilley's footsteps.

"Your titles are so confusing," she said. "It is not that we object to slang, but that we find it difficult to understand. Many times pictures that fundamentally are rather good, receive a very cold reception because of these incongruous titles."

Another fault Miss Clarke found is the haste in which all screen heroines marry. "In England," said she, "it takes a long time for people to go through the formality of getting married, and we cannot understand how two people can throw themselves into each other's arms a few minutes after meeting and agree to spend the rest of their lives together.

"Tell me," she said seriously, "do Americans marry just like that?"

I told her marriages were not always made in Heaven in this country, because Heaven could not always keep up with the speed necessary in some of the lightning-change matrimonial plans. Sometimes, I told her, a man and woman were known to love at first sight and go in search of a marriage license without losing any time, but that is the exception rather than the rule.

"I think most of the fault we have to find with American films," Miss Clarke said, "is because the two countries are so very different. Your customs are different, your viewpoints and your mannerisms, and naturally all this is reflected on the screen."

Although Miss Clarke is a very polite young woman, breathing efficiency even to the point of knowing when to talk and when not to talk, it is easy to see there are some things about American life that are very confusing to her. She thinks our hats are a work of art fearful and terrible, she thinks our noise is suggestive of what the lower regions might be, and she thinks our levity is something which no English person could exactly understand. But with it all she likes American people.

Thinks We Rush Too Much.

"How can I help it," she asked, over her creamed chicken, "when everyone has been so kind to me?"

"You know," she said, "you Americans are really amazing, the way you go in search of pleasure continually. In England we are much more quiet and conservative."

That may be, but we work also. And right there and then ensued an argument on whether she or I do the most work. We might still be having a debate if I had not had an engagement and had to rush to keep it. She looked at me with something that was akin to horror at the way I bolted my food, which consisted of a very slim luncheon, a part of my diet regime.

"Do you always hurry like that?" she asked. I told her only when I had an engagement with the little girl who lives at my house, who is the one person with whom I always manage to be punctual.

Our talk of hurrying at meal time brought about a discussion of food. Miss Clarke thinks our menus are curious things and she says half the time she is afraid to order. I could not argue with her on that score for I do think English food is about the best in the world, even when Parisian culinary arts figure in the race. I ate so much in London I put on eighteen extra pounds, and having had an English housekeeper for ten years—I could not be disloyal enough to disagree on that point.

Next Wednesday this alien country will be put behind her when the lady editor sails for home. She isn't saying what she is going to write, but one thing is certain, she is not going to emulate Frank Tilley, because she thinks he was a very poor sport and repaid American hospitality shockingly by returning home and writing in such a bitter strain.

"You Americans have it all your own way now," said Miss Clarke as we were leaving to go, "but wait until 'Woman to Woman' and 'Chu Chin Chu' come out. We are very proud of them and I think you will agree with me, that they will go a long way to advance the cause of British motion pictures."

As Miss Clarke turned to go I pondered on some of the things she had said. She seemed to find our high spirits and our optimism something to be changed.

"I suppose, the reason you Americans laugh so much and find life such an amusing thing is because America is so young. We are older and more staid. You are like the Parisians, you hide your pain, while we flaunt ours to the world and never seem to forget the things that make us sad and serious."

I wanted to tell her that is what is wrong with English pictures, but she had been so polite about Americans, could I be less polite?



Photo by Claude Harris.

This young woman is the editor of The Cinema, a leading British publication, and she has come to this country to find out if Americans are as bad as Frank Tilley says. Her verdict may help clear the atmosphere. At any rate we are publishing what she has to say.

LILLIAN CLARKE.

Those Who Were at the Fight.

The motion picture industry both male and female were well represented at the Dempsey-Firpo fight. A look over the grand stand revealed about 74 per cent. of the industry bent on seeing the battle, and spending their time betting on the results. Some of them bet the wrong way but what's money between friends except when they're exhibitors? Samuel Goldwyn was there with Barbara La Marr, George Fitzmaurice, Ouida Bergere and Bert Lytell; Adolph Zukor with Aaron Jones of Chicago; William Fox, Winfield Sheehan, Mr. and Mrs. Tom Mix, Hope Hampton and Jules Brouladour, Harry Reichenbach, Robert Kane, Paul Mooney, Martin Quigley, Charles Hayman, Louis B. Mayer, Dorothy Dalton, E. V. Richards, Joseph Engle, Harry Schwalbe, H. Robert Rubin, and James Grainger were others who were glimpsed at the Polo Grounds.

Goulding to Do "The Fool."

Although the production of Channing Pollock's play, "The Fool," will not be started for some weeks, William Fox is laying all his plans for bringing it to the screen. Edmund Goulding has been engaged to write the scenario, and Harry Millarde will be in charge of the directing. Goulding and Millarde are now holding conferences on the screen adaptation which will follow the play as closely as possible, that is if Mr. Goulding follows the instructions laid down by William Fox.

The Film Gets a Name.

Most of the D. W. Griffith films go nameless through the process of their construction, but Mr. Griffith is going to deviate from this custom in his historical film founded on the Revolutionary War by calling it "America." What could be a better name? As the motion picture of the Daughters of the American Revolution that name will go a long way toward establishing the film in the hearts of the American public.

Soupault Takes a Whack at German Film.

In a current issue of Broom, the magazine of which we spoke last week, Soupault has the following comment to make on "The Cabinet of Dr. Caligari," which was accorded the blue ribbon by many of our best critics. M. Soupault says:

"It must be stated that at the present time, the 'U. S. A.' cinema, although it has preserved all its charm, has made no further progress. It remains itself, but at the same stage. We can no longer be astonished and it is difficult to distinguish the revival of the 1920 productions from those of 1923. This is no cause for disillusionment. But neither must we deceive ourselves. Americans quick of comprehension have accorded great success to the German film, 'The Cabinet of Doctor Caligari.' Without doubt this film is very different from preceding productions, but though it bewildered for a moment, it marks a decisive move backwards. The Los Angeles directors about all need take lessons from no one. Whatever may be said, they are greater than the author of 'The Cabinet of Doctor Caligari,' who really employed all the processes of the theatre.

"This is the worst film of Charles Ray or of Jack Pickford is much superior to 'The Cabinet of Doctor Caligari.'

"The most important thing is not to go back on one's tracks and look at things the wrong way. The theatre which will revive some day is as far from the cinema as poetry from music. Everything in its place, everything in its time, even in the movies. The movies must not go aground on the rocks of 'art' and of an antiquated novelty. After such an effort it is natural and right that for several months or even years, the 'U. S. A.' cinema takes recognizance of the ground it has covered.

"In reality I believe that at the present time we can only ask Los Angeles to continue to be the city of singular dreams and of tormenting realities.

"The 'U. S. A.' cinema remains and will remain the 'biggest in the world,' as we say in French."

Say Children Used to Read.

A copy of an article on the necessity of children's motion picture entertainment being censored is on my desk. One part of the article especially intrigues as it says:

"In the days when young people read books parents used to feel themselves obliged to watch over and direct the reading of their children. To-day, when the motion picture has unhappily almost displaced the book, parents will recognize a similar obligation to guard their young people from the influence of the improper film, the effect of which may sometimes be worse than the effect of the improper book."

We have no fault to find with the article excepting the past tense in speaking of young people reading books. The little girl who lives at my house is such an inveterate bookworm we have to take a book away from her every night to get her to go to sleep. All her associates read at least four books a week, as against going to a motion picture once a week. We believe there is room here for an argument.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

CENSORING THE CENSORS.

Motion Picture Editor,
The Morning Telegraph.

For membership in your "Gallery of Unsung Heroes" I would like to nominate the men who are in charge of motion picture affairs in Chicago. When it comes to turning the other cheek, our Windy City executives and exhibitors deserve honorable mention.

Let us take, for instance, the vital question of censorship. In Chicago censorship is a mysterious thing, an operation performed by a board concerning which the general public knows little or nothing. Owing its existence to an ordinance passed by the city council, and acting under direct orders from the chief of police, the censor board goes merrily on its way with nary a protest from the film men of this city. The distributor gets his price from the exhibitor, the latter stings his patrons, and the unenlightened fans lay the blame for the mutilated celluloid directly at the door of the producer. The situation may be summed up very nicely in the words of a film man who jolted me in this manner: "Why should we look for trouble when everything is going smoothly?"

I happened to be among those present at the opening performance in one of Chicago's leading picture theatres. Scattered among the audience were at least 500 children. The feature film was later shown in three theatres owned by the same firm before it was offered for general release, and it was shown at those houses with no restrictions of any kind. Imagine my surprise when, accompanied by a friend and his 15-year-old boy, I went to a neighborhood theatre and was confronted by this sign: "No Children Admitted!" It takes a film censor to figure out why it is all right for a child to see a picture in a downtown theatre and all wrong for other children to gaze on the same film in an outlying house.

With independent pictures practically barred from the screens of the first-run theatres, a little thing like censorship is not bothering the men who dominate the Chicago film situation. The distributing and exhibiting ends of the game are securely in their grasp, and their attitude toward the censors is found in these few words: "We ain't lookin' for trouble!"

Sincerely,
John D. Cahill,
2101 West Monroe St.,
Chicago, Ill.

THEDA BARA AS JULIET (?)

Motion Picture Editor, The Morning Telegraph:

Lately there has been much discussion as to the actress who could best portray the beautiful character, Juliet. In my opinion Mary Pickford will not do at all. She should stick to portrayals suitable to her personality.

Many bright careers have been injured or ruined by not heeding this age-old admonition, "Let well enough alone."

Theda Bara is naturally fitted for such a portrayal. She has a fine presence. She is a brunette, and no blonde can ever make the good and lasting impression a brunette can.

I saw the divine Bara's portrayal of Juliet. It was beautiful. Will you please give the inclosed verses a place somewhere on a page of the Sunday edition of The Morning Telegraph. The Morning Telegraph is like a bright star shedding light everywhere on the gloomiest day.

Edward E. Jenkins.
1837 N. 30th St., Philadelphia, Pa.

JULIET.
(Theda Bara.)

O God, must such beauty ever die,
That glorious being in the tomb to lie?
Death, many we ne'er can ransom her?
O Could my life her death deter.

Eternal parting it can never be,
In some distant port, I'll follow thee;
My bark will anchor with drooping sail,
Our tears, our prayers, they will avail.

She is the star my heart has set,
Her sweet presence I will ne'er forget,
Somewhere behind that black night,
I shall greet her in the newer light.

Must Death lay his cold hand,
And rend asunder dear affection's band?
For my beloved, Transition, another sphere,
We may not hold our treasure here.

Ever at thy shrine I'll worship thee,
Beyond that border land, we shall be free,
Never shall I forget thy smile,
We may love on some enchanted isle.

—Edward E. Jenkins.

MISS BARRYMORE AS "BERTHA" (?)

Motion Picture Editor, The Morning Telegraph:

I saw by The Morning Telegraph that many of the old ten-twenty-thirty melodramas are going to reach the screen. Some of them I think have already been done, but I believe "No Mother To Guide Her" and "Bertha the Sewing Machine Girl" are under way. I suppose the producers are taking this old "hoke" stuff seriously, but it occurred to me that a sure way to make a success of them would be to burlesque them. For example can you imagine Ethel Barrymore as Bertha, or Nita Naldi as the heroine of "No Mother to Gud Her"?

Just a thought from
A Faithful Reader.
Cleveland, Ohio.

POLA NEEDS A LIFE SAVER.

Motion Picture Editor, The Morning Telegraph:

I'm a great admirer of Polo Negri. I think she is the greatest artist on the screen to-day and I felt this long before she came to this country. While I was glad to see her come to America, where she would have certain advantages that were impossible on the other side, at the same time I wondered whether after she was here for a little while she wouldn't become just a stereotyped picture star.

I saw her in "Bella Donna," and while I didn't care much for the picture I enjoyed her work. Last night I saw her in "The Cheat," and there is every indication that she will join the great army of stenciled stars. What a pity! Here's a woman with temperament, with beauty, intelligence, dramatic ability, all the qualifications which should go to make up a successful actress, but all this is in the way of being submerged so that she may "wear clothes pretty." Can't someone save her? Perhaps Herbert Brenon will be the life-saver. I am anxiously awaiting his production of "The Spanish Dancer" with Miss Pola.

Yours earnestly,
Florence Wagner.
Newark, N. J.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

THEATRE OWNERS SOUND CALL TO FIGHT ADMISSION TAX

Illinois Body Invites New York, Wisconsin, Michigan and North Carolina to Join in Meeting at French Lick Springs, Where Plan Is to Be Drawn Up.

VICTOR HALPERIN IS MARRIED

The motion picture theatre owners of Illinois have issued a call to the theatre owners of New York, Wisconsin, Michigan and North Carolina to come to French Lick and attend a meeting to be held for the purpose of organizing to defeat the admission tax and to sponsor any bill against this unwelcome tariff. In short, to take Congressman Clarence McGregor's suggestion and unite to fight.

It will be remembered at the time of the Chicago convention Illinois was split into two factions, one which supported the national organization and its present regime and the other which was openly opposed to the way the convention was held, although no more to withdraw from the national organization. The call to arms is being issued by this latter element.

William Brandt, president of the New York Motion Picture Theatre Owners, when interviewed yesterday about the French Lick meeting, said that New York stood desperately interested in fighting the admission tax, but that it is not interested in any exhibitor politics. "If," said Mr. Brandt, "the meeting in French Lick is held to publicly fight the tax, we are, as a State, ready to do our share. We have been working for months to do everything in our power to fight this tariff, but we have been very careful about any publicity because we have been afraid publicity would hurt our cause at this time."

Illinois is trying to make the French Lick session a national event, and since the admission tax is the most important thing in the lives of every theatre owner in the United States, they may succeed. Regardless of politics and party affiliation, every exhibitor feels it his duty to wage a battle against this increased admission which has been instrumental in bringing so many theatre owners to the wall during the past year.

Norma as Juliet.

After much advance feeling around as to the attitude of the public, Norma Talmadge has at last definitely decided to add herself to the long list of Juliets, and at present it appears that Joseph Schildkraut may play opposite her in the part of Romeo. Apparently the leading masculine role has not been definitely decided as Conway Tearle, Miss Talmadge's chief support in her most recent production, "Ashes of Vengeance," has come out third in a recent voting contest instituted by Associated First National for the most popular choice for Romeo. It is possible that he may be the one to stand under the balcony.

A peculiar thing about all productions of "Romeo and Juliet" is that they never seem to come singly. Back in 1916 or 1917 Metro put out a film version of the Shakespeare romance with Francis X. Bushman and Beverly Bayne in the starring positions, and at the same time William Fox put forth a similar effort, with Theda Bara featured. Both, as we remember, were extremely successful, although running concurrently. Then, last year, Ethel Barrymore and Jane Cowl were rival Juliets in simultaneous Broadway stage versions. And now, while Norma Talmadge has been making up her mind, rumors are in the air that Mary Pickford and Douglas Fairbanks are seriously considering offering a screen version of the play with the two of them appearing in the classic roles.

However, whether or not the Pickford-Fairbanks combination enters the lists, Miss Talmadge is going ahead with her plans to make Latish and ambitious production which, she hopes, will be the triumph of her celluloid career.

A statistical phenomenon has just informed us that "Romeo and Juliet" has been used seven times to date as screen material. In 1913 Pathe turned out a five-reel version, an extravaganza in those days, and in 1914 Biograph condensed the whole affair into 500 feet. Then came the longer Fox and Metro interpretations, and still later Educational, Crystal and Star brought out shorter copies.

At the present time Miss Talmadge is making a picture called "Dust of Desire," with Schildkraut playing opposite, but the preliminary work of the Shakespeare tragedy will be started at once in order that the star may begin before the camera as soon as the current production is finished.

The Cat Is Out of the Bag.

All the romance in Victor Halperin's life is not in motion pictures. There is a little in his own life. According to a dispatch from the Coast Mr. Halperin, the head of Halperin Productions and the producer of "Ten With a Kick," was secretly married in Chicago August 27 and the secret did not leak out until Mr. Halperin returned to Los Angeles with his bride. The bride was his leading lady, Irene d'Annelle. Mrs. Halperin will not forego her career, but will continue to act for her husband in any productions that he will make in the future. At present the bride and groom are at home in Los Angeles in a new home purchased after their marriage. The romance began two years ago, when they were at Venice. Jack Dempsey, it seems, was the Cupid in the case, having introduced the motion picture producer to Miss D'Annelle, who is well known as a dancer. Italian moonlight did the rest and now every one is hoping that they will live happily ever after.

Yes, We Have No Bananas.

If you want to know anything about the rights of titles ask C. F. Zittel. Mr. Zittel wrote a song some years ago called "Does It Pay?" which was sung by Eva Tanguay. When William Fox came out with a picture featuring Hope Hampton in the same title Mr. Zittel, being a good business man, at once communicated with his attorneys.

"You haven't a chance in the world," said his lawyers. "There is no copyright on titles. If they had written a song with the same name you could collect, but it is their privilege to make a motion picture and use the same name."

Not satisfied with his lawyers opinion Mr. Zittel communicated with Louis Bernstein, a music publisher who had brought out his song and he received the same verdict as the lawyers had given him. Acting on this valuable tip Mr. Zittel made a picture called "Yes, We Have No Bananas." Educational had agreed to distribute the film. All was going along merrily until the same lawyers wrote Mr. Zittel a letter saying that he had stolen the title from a popular song and they had been instructed by their clients to collect. Mr. Zittel at once wrote back and said that he did not see how his lawyers could represent another client and quoted their letter on "Does It Pay." The lawyers had nothing to do but gracefully retire from the case. But Louis Bernstein, the music publisher, who was also the publisher of "Yes, We Have No Bananas," still insisted that Mr. Zittel must pay $10,000 for the privilege of using the title. Educational meanwhile refused to release the picture until it was given a clear title. It began to look as if Mr. Zittel would have to fork over the $10,000. But here is where the plot thickens and the story changes. Louis Bernstein decided to buy an interest in the picture and now he owns half of "Yes, We Have No Bananas" which Mr. Zittel admits is the world's worst in the way of motion pictures.

From Musician to Actor.

Thomas Bendix, well known musical composer, has left the land of musicians to become an actor. Years ago before he made a name for himself in the musical field he did some acting. But he found his new craft so profitable that he never thought once of being an actor until so many of the theatres dropped their orchestras. Then he went over to call on Jesse J. Lasky and said he would like to try motion pictures. He was given a small part in "His Children's Children" and did so nobly, George Fitz Maurice cast him in "The Eternal City." Now he says he is in motion pictures for life and if anyone does not think he can act he has only to communicate with George Fitz Maurice and Sam Wood.

JOSEPH SCHILDKRAUT.



Photo by Edward Thayer Monroe.

He Will Play Romeo in "Romeo and Juliet," Norma Talmadge's Next Picture.



Photo by Apeda.

THOMAS BENDIX.
Formerly a musician and composer, who is now a motion picture actor.

Peter B. Kyne Starts Suit for $100,000 Against Famous Players-Lasky, Charging Damage to His Reputation as Writer in Film, "Homeward Bound."

BIG VIOLA DANA PICTURES

Famous Players-Lasky should be used to law suits by this time. One more or less in their life should not cause any loss of sleep. There is always some author or actor or exhibitor with a grievance who feels that the only redress is the courts. Now comes Peter B. Kyne, writer of sea stories and the creator of Cappy Ricks, who has instructed his attorneys to sue the Famous Players-Lasky Corporation for $100,000, charging damage to his reputation as a writer.

This damage, according to Mr. Kyne, is distorting his short story, "The Light to Leeward," in the motion picture called "Homeward Bound." Mr. Kyne's language was far more forcible than elegant. After seeing the picture he said it was only fit for morons.

"One evening," said Mr. Kyne, "I dropped into a theatre to see this 'Homeward Bound' picture because its authorship had been credited to me. I had no recollection of having written such a story and was mildly curious. Imagine my amazement when I found that the picture had been adapted from my story 'The Light to Leeward,' and so liberally had it been adapted that I failed to recognize a scintilla of the original story. To be credited with this picture is a distinct injury to me. It is true that I gave Famous Players-Lasky permission to meet the mechanical exigencies of motion picture production, but the courts have held that such production does not convey the right to produce a story that does not follow the general form and spirit of the story."

Elek John Ludvigh, general counsel, and treasurer of Famous Players, said when told of the threatened suit: "Uninteresting if true."

Mr. Kyne has additional grievance against Famous to the tune of $1,500, a suit that he has already entered against Jesse L. Lasky, the amount of which he claims is due him on a contract to write the continuity and titles for "The Light to the Leeward." Kyne says he was given no opportunity to write them.

Although Mr. Kyne is quoted as having said he has instructed his attorneys to file suit for $100,000, Famous Players has heard nothing of the suit, and since Mr. Kyne turned over the motion picture rights of his story with permission to make certain necessary changes, they do not seem very much worried over his wrath.

Worldly Goods in a Handkerchief.

J. J. McCarthy received a telegram yesterday from Seattle from Wayne Pierson, who was in Tokyo at the time of the earthquake. Mr. Pierson arrived hatless and with all his worldly goods tied in a handkerchief. Friends came to the rescue and gave him and his wife and baby enough clothing to help him tide over the days until they reach New York. It is expected they will get here about Saturday.

Viola Dana to Have Bigger Pictures

Viola Dana, who has consistently kept up the standard of good box office receipts for many months, is about to be rewarded by Marcus Loew. Miss Dana instead of making the program type of picture that she has made in the past will have more expensive productions. In fact, it might be said that her pictures will be fewer and better.

This new regime starts with "The Rose Bush of a Thousand Years Ago," by Mabel Wagenalls, George D. Baker, who directed Naximova in "Revelation," probably the best thing she ever did, will direct Miss Dana. This picture, it is expected, will cost three times as much as any of the previous Viola Dana films. The plan is, as we understand it, to make Viola Dana as big as any star in the motion picture orbit. The sort of a reward of merit for being popular with the motion picture exhibitors.

Brenon to Do Negri's Next.

After the "Spanish Dancer," naturally Herbert Brenon could not get out of directing Pola Negri in her next if he wanted to. That picture is already having a musical score prepared for it preparatory for getting it ready for a road showing. Well, anyway, Herbert Brenon is back in Hollywood after a brief vacation in New York and his next assignment is "My Man," in which Miss Negri will be starred. Production of the picture will be started next month.

Pearl Has to Reduce.

Word comes from Paris that Pearl White is at Marienbad working hard to get rid of ten extra pounds. These pounds were gained while she was resting in a convent in France and, while every one knows they are becoming to her, they are not a welcome addition for the sort of stunts Miss White has to do in her pictures. As soon as she gets rid of her unwelcome avoidupois she will begin work in Paris under the direction of Edward Jose, who, with Miss White, has signed a contract with a French film distributing company, headed by A. Ullmann and Reginald Ford. Felix Orman has arrived in Paris to write the story. Felix, it seems, has become the Edmond Goulding of Europe, having made himself so indispensable no one thinks of making a film without giving him the job.

A Record of Mr. Harding.

The Fox Film Corporation has at present in its vaults a bit of contemporary history, which was recorded recently, but may never be shown. In making "The Silent Command" the company desired some scenes of the graduating exercises at Annapolis and for their purpose got some authentic pictures of that event, at which President Harding presided. As a matter of good taste, that portion of the film was eliminated for the public presentations. It is presumably still in the Fox archives, but will not be shown unless the proper occasion warrants.

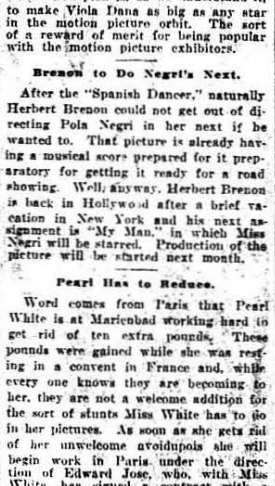


Photo by Scelye.

VIOLA DANA.
Who is to have more money spent on her productions and a campaign built around her.

NORMA TALMADGE.



Who Will Be Seen in "Romeo and Juliet," With Joseph Schildkraut in All Likelihood Playing Romeo.



WILLIAM FARNUM.
Who has gone with the Loew party to Pittsburg to open the Aldine Theatre.

NORMA TALMADGE AS JULIET, JOSEPH SCHILDKRAUT ROMEO

Latter Has Not Been Definitely Decided On for the Part, Which May Go to Conway Tearle. Will Rival Fairbanks-Pickford Production of Same.

MARY PICKFORD BUYS FILM

Not wishing to run the chance of having all her old one-reel pictures foisted on the public, Mary Pickford has bought up the entire lot of Biograph one-reelers. Many of these were directed by D. W. Griffith and included in the cast such well-known players as Arthur Johnson, Robert Harron, Lionel Barrymore, Florence Turner, Florence Lawrence, Kate Price and others. Aside from wishing to keep these old-timers from the screen, Miss Pickford was eager to add to her collection of motion picture negatives simply for personal reasons.

Publicity Man Writes a Book.

The Goldwyn Film Company have an author in their midst. He is none other than Lebbeus H. Mitchell, who is in charge of trade paper publicity for Goldwyn. He has just written a book called "Here, Tricks, Here!" which the Century Company is bringing out. The book, we understand, makes an ideal book for boys and girls, young and old, who have ever had a dog or who have ever longed for one. This is not Mr. Mitchell's first work in the literary field. He is the author of "The Circus Comes to Town" and "Bobby in Search of a Birthday." Despite Mr. Mitchell's success as an author he is sticking on the job at Goldwyn writing epics for the various trade publications.

On the Loew Party.

Pittsburg is having a treat. Last night the Aldine Theatre, recently acquired by Marcus Loew, opened, and Mr. Loew, not wishing to cheat Pittsburg out of its due, took a party of stars there for the formal opening of his new house. In the party were Lew Cody, Will Morrisey, Lucy Fox, Claire Windsor, Mr. and Mrs. "Smiling" Billy Mason, Evelyn Martin, Dagmar Godowsky, Edmond Lowe, Lilyan Tashman and others.

Patsy in a Comedy.

After having appeared in Charles Ray's romance, "The Girl I Loved," and Universal's drama, "The Hunchback of Notre Dame," Patsy Ruth Miller is now reverting to comedy. She has been engaged for the leading role opposite Douglas MacLean in the screen actor's adaptation of Raymond Hitchcock's former stage vehicle "The Yankee Consul."

To Speak at Chamber of Commerce.

The guest of honor to-day at the weekly meeting of the Theatre Owners' Chamber of Commerce is Peter J. Brady, who has been invited to address the theatre owners on the Federation Bank and on matters of interest in the labor circles.

They Are All Doing It.

Society has succumbed to the lure of the motion picture, and it is an everyday occurence now for some social celebrity to get a job playing a part before the camera. The latest to announce their allegiance to the silent drama is Mrs. Osgood Pell and her son, Duncan Pell. They have each taken a small part in "The Eternal City" and are so well pleased with the life of a motion picture actor—this may be only the beginning for them.

May Go to Russia.

Cecil DeMille, it is said upon very excellent authority, may go to Russia shortly to take motion pictures. His plans are still indefinite, but he is considering going to the Soviet country and has discussed the possibility of the trip with some of his close friends.

A Line or Two.

Abe Warner spent two weeks in Brooklyn one night last week and while studying the sign boards his eyes fell upon the title "The Unwanted Child"—this being the name of a play put on by a stock company there. He copied the title and is now ready to do business with any film producer who needs a sensational name for his next thriller.

"MARRIAGE MAKER" SHOWN AT RIALTO

Fantastic Story, Well Directed by William deMille, Succeeds in Being Different.

CHARLES DE ROCHE AS FAUN

By DOROTHY DAY.

The English are known up to be a cold-blooded race for fair in "The Marriage Maker," which started an engagement at the Rialto Theatre on Sunday. Lord Stonbury loses forty thousand pounds at the racetrack, and placidly orders his butler to bring on his pistol so that he may back out of paying his debts in a perfectly gentlemanly manner. The butler fetches the firearm, and, while he hates to seem hard-hearted, he demands a reference before his master takes himself off. Then Alexandra Vancy, the heroine, comes in, observes what is about to take place, and goes away without even suggesting that there might be some other way out. Lord Stonbury takes up his pistol to do away with himself in much the same manner as he might take up his pen to write a note. The audience will stand for any little inconsistancies like this, but when the fantastic part of the story came in there were murmers of "silly, disgusting," etc. As a matter of fact, Sylvani, the faunlike man in the story, is quite the most interesting figure, at least in our opinion.

This is an adaptation of Edward Knoblock's play, "The Faun," and must be taken as a fantasy—unfortunately, the persons seated around us at the Rialto yesterday take their cinemas seriously, and couldn't seem to throw themselves into the mood of the tale at all.

Faun Cavorts in Fields.

A wild faunlike man cavorts in the fields with several dancing maidens. He overhears Lord Stonbury tell the heroines that he must marry for money and not the girl he loves. The faunlike one offers to give him tips on the races so that he may make a fortune and marry the girl of his choice. Lord Stonbury accepts his offer, and the faunlike one is dressed up in dinner clothes by the astonished butler. Civilization seems most unnatural to this creature of the woods, and the points out to all the humans in the picture how foolish they are to live such an artificial life. When he adjusts everything to his liking, pairing off the various couples according to the satisfaction of all, he decides that he can tolerate the insincerity of civilization no longer, so shedding his clothes, he again dons the goat skin (maybe it was leopard skin) and leaps back to his confreres of the woody places.

A delicate conceit, this, and not any crazier than a good deal of the stuff you get in ordinary pictures. People are loathe to change their diet however, and get into a "rut" so to speak, so it is a question whether "The Marriage Maker" will be altogether successful.

Charles de Roche Good in Role.

Candidly, we like it. Particularly did we like Charles de Roche's interpretation of the faun. He is a big man, and it is not easy for such a stature to go leaping about, over walls, into fountains and the like, but Mr. de Roche, although not particularly graceful, does give an impish and elfike performance. We invest a goodly share of comedy into his role, and is the only bit of life in the film. Jack Holt is just adequate as Lord Stonbury, and Agnes Ayres did not look her best by a long shot (or in the close-ups either) but perhaps these players, who have proved their good work on former occasions, were as mystified concerning the proceedings of the faun as were some members of the audience. de Roche, however, knew what he was about, and gave a performance of an unusual role so that it will stand out in one's memory.

There is some lovely photography in the picture, and a storm and some night scenes are particularly effective. The figure of the faun coming over a high garden wall, or silhouetted against a scene of verdent splendor, provided picturesque compositions, and have been lighted and photographed exceedingly well.

A violoncello quartette played with a selection, "Love Sends a Little Gift of Roses," and the overture consists of selections from "Lohengrin."

All those who may have been disappointed by the deviation of the feature film from the ordinary set type of picture could not, any more than the revival of Charles Chplin's "The Immigrant." Still, there may even have been those who thought it not quite—well not quite—run know, for the superfastidious, but even the biggest grouch in the world would find it difficult to sit through this picture without at least indulging in a half-dozen hearty laughs.

Lawyer Drops Dead.

Eugene Ehl, 47 years old, well-known patent lawyer of 2 Rector street, dropped dead yesterday in Criminal Courts Building after he had been investigated on a charge of withholding $1,500 from Emanuel David of 6 7 West 137th street and Samuel Weinschenk of 9320 107th street, Richmond Hill.

To Open New Branch Library.

Public exercises will be held at Poe Park, 192d street and Valentine avenue, the Bronx, Saturday afternoon, to celebrate the formal opening of the Fordham branch of the New York Public Library. One of the features will be a chorus composed of more than 10,000 children of all schools in the library district.

MORAN CONVICTED ON SULLIVAN LAW

Man Held in Connection With the Schoellkopf Robbery Is Found Guilty of Having Revolvers.

Eugene Moran, 28 years old, who has been in the Tombs since July 23 last under bail of $100,000 for his alleged connection with the $30,000 jewel robbery of Mrs. Irene Schoellkopf last New Year's, was convicted yesterday in the Court of Special Sessions of violating the Sullivan law by having in his possession two revolvers. Justices Daniel F. Murphy, A. B. Voorhees and George L. O'Keefe commanded Moran to the Tombs for investigation and sentence on September 28.

Detective Christie, of Police Headquarters, testified that Moran was arrested on June 11 at 126 West Seventy-third street, and that a key to an apartment on West Ninety-seventh street was found in his possession. The detective said that Moran told him that he lived in the Ninety-seventh street apartment, and when investigation was made there one revolver was found in a bureau drawer and another in a valise.

Before an alleged confession, said to have been signed by Moran, was put in evidence, Moran took the witness stand and declared he had signed the paper after the police had cursed him and threatened to beat him over the head with one of the revolvers. He denied that he lived at the Ninety-seventh street apartment, but admitted he had rented the apartment and that he intended to move there the next day.

CECIL DE MILLE MAY QUIT LASKY

Director Will Take Own Unit to the Realart Studio and Release Through Paramount, It Is Said.

"TRIUMPH" HIS LAST PICTURE

(Special Dispatch to The Morning Telegraph.)

HOLLYWOOD, Sept. 17.

Hollywood believes that Cecil B. DeMille and Famous Players-Lasky are at the parting of the ways.

Prediction that the famous director will move his unit to Real Art studios after "Triumph" has been completed meet with no denial from either of the contracting parties.

It is said here that disagreements have arisen over the high cost of the De Mille productions and that in the future the director will do his own financing and release through Paramount.

It is assured that De Mille will produce "Triumph" at the Lasky studios, but no further plans for work there have been announced.

While Jesse L. Lasky was loud in his praise of "The Ten Commandments," when questioned concerning the rumor he called attention to the fact that De Mille is under contract to Paramount.

SCANTILY-CLAD, WOMAN GIVES THIEF CHASE

Most of Clothes Torn Off by Nail, Becky Finerow Goes After Youth.

According to Mrs. Becky Finerow, whose husband is the proprietor of a jewelry store at 178 East Houston street, the extent of one's condition of dress or undress matters nothing when one is chasing a thief. When a polite, soft-spoken youth entered the small shop late yesterday afternoon, grabbed $3,000 worth of diamond rings out of Becky's hand and ran to the street, she followed with such suddenness that she encountered a nail on a workman's bench and lost a greater part of her clothing.

Ordinarily bashful, Mrs. Finerow forgot all about her appearance and dashed into the street "as is," shouting for some one to "stop the thief." The sight of the scantily-clad woman chasing the youth aroused the whole neighborhood, and in an instant fully a thousand persons were in pursuit of the fleeing man.

The daring thief darted into a tenement in Orchard street and ran to the roof. Mrs. Finerow and the crowd followed, but when they reached the roof the thief had disappeared. Becky got home again without a parrel.

THE COMBINED NEW YORK MORNING NEWSPAPERS

NEW YORK, WEDNESDAY, SEPTEMBER 19, 1923. PRICE TEN CENTS

THE NEW YORK HERALD
The Journal of Commerce
DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
New-Yorker Staats-Zeitung
IL PROGRESSO ITALO-AMERI

PUBLISHERS' STATEMENT ON PRESSMEN'S STRIKE

Bradford Merrill of the American issued the following statement on behalf of the newspaper owners, subject to amending or correction at a meeting to be held at 8.30 o'clock in the Waldorf-Astoria.

The statement follows:

The Newspaper Pressmen's Strike.

The pressmen employed on all the morning and evening newspapers, members of the Publishers' Association of New York, started an "outlaw" strike soon after midnight yesterday. The strike was ordered, according to a statement issued later in the day by George L. Berry, president of the International Printing Pressmen and Assistants' Union, at a meeting of "less than four hundred members of the union out of more than two thousand."

President Berry officially stated further that "the action of the New York union is in violation of international law. No sanction of such action was requested by Web Pressmen's Union No. 25 of New York City, nor given by the board of directors of the international. In addition, the strike action is in violation of a resolution passed by New York Union No. 25 giving the board of directors of the international union authority to determine points to be submitted to arbitration.

The negotiations between the newspaper publishers and President Berry and his international board of directors of the terms of a new contract were progressing favorably. The union and the publishers agreed only last week on important amendment of the working hours in favor of the men. On learning of this adjustment, President Berry wrote to the publishers September 11.

"I am delighted to learn of this final adjustment, which is a compliment to both the representatives of the publishers and the International Union and an endorsement of the process of conciliation."

President Berry asked for another meeting with the owners of the New York newspapers to take up other details of the contract. The owners immediately acceded to his suggestion and they were awaiting Mr. Berry's return to the city on Monday to hold the conference, when on that night the local union, without further notice to the publishers or to President Berry, to whom they had committed the entire charge of their negotiations, struck.

This "outlaw" strike is the first strike of any of the printing and publishing unions employed by the newspapers in more than thirty years. Contracts have always been settled amicably by negotiation and conciliation or by arbitration.

President Berry gave official notice to the local union yesterday that the strike of the New York union is illegal because taken without the sanction or the approval of the board of directors of the International Printing Pressmen's Union, as their constitution requires. His notice to the union members further sets forth:

"The International Printing Pressmen's and Assistants' Union proposes to make every effort humanly possible to meet this illegal strike by publishing the newspapers of New York City, and while all newspaper web pressmen are invited to assist in meeting our responsibilities and obligations, and we especially call upon the membership of New York Union No. 25 and direct them to return to their posts of duty as speedily as possible in order that the integrity and honor of the union may be maintained and the principle of collective bargaining as between employers and employees' organizations be upheld."

Under the constitution, the board of directors of the International Union has power to revoke the charter of the New York union and "outlaw" all of its members for violation of their agreement.

President Berry has notified David Simons, the president of the New York union, that he would be very reluctant to take such action, but that unless "the membership immediately returns to work, it would be necessary to cancel the charter of New York Web Pressmen's Union No. 25."

The illegal strike prevented all of the morning or evening newspapers from issuing regular editions yesterday. They are printing joint issues this morning containing condensed news and bearing the title-head of all the morning papers.

The newspaper owners had consented last week to shorter hours for the pressmen, both day and night. They are now paying, and are willing to continue to pay, the highest wages paid in the United States to newspaper pressmen.

KEENAN STAR IN "PETER WESTON"

SAM H. HARRIS THEATRE—"Peter Weston," a new play in four acts by Frank Dazey and Leighton Osmun.

The Cast.

Isabelle Weston	Millicent Hanley
James Weston	Jay Hanna
Jessie Weston	Judith Anderson
The Maid	Hope Drown
Peter Weston	Frank Keenan
John Weston	Clyde North
Henry Vannard	Fred Mosley
Paul Vannard	Wilfred Lytell
The Butler	Geo. W. Barnum
William Harris	Paul Everton
The Police Officer	A. O. Huhn

Sam H. Harris presented Frank Keenan in "Peter Weston" at the Harris Theatre last night. The play is in four acts and is the work of Frank Dazey and Leighton Osmun.

"Peter Weston" is not new to the stage, it having been presented at the Harris Theatre in Chicago for fourteen weeks last season. This is the first play in which Mr. Keenan has been seen during the last four years, he having been occupied in the making of pictures in California during the intervening time. His last appearance on the New York stage was as Cassius in the all-star cast of "Julius Caesar."

The story of "Peter Weston" is that of a self-made man who, having accomplished so much in an industrial way, believes that he is the greatest power on earth. His egotism is overwhelming. "Success at any cost" has been his life's motto and he has neglected everything to put it through.

Finally he overreaches and collides with those things in life that no man can conquer and the conflict is a bitter one. Throughout the play the figure of Peter Weston dominates in a story strongly human and given color by an intense love story.

The supporting cast includes Judith Anderson, Clyde North, Millicent Hanley, Jay Hanna, Hope Drown, Paul Everton, Fred Mosley, George W. Barnum and A. O. Huhn.

AMERICAN FOUR WINS.

Playing the most brilliant defensive game that has been seen in the interarmy matches between Great Britain and the United States, the American four played the British quartette to a standstill, winning handily, 10 to 4, on the Meadow Brook field.

READY FOR RACING AT HAVRE DE GRACE

(Special Dispatch to The Morning Telegraph.)

HAVRE DE GRACE, Md., Sept. 18.

The Fall season of racing in Maryland will be ushered in tomorrow with the opening of the ten-day meeting of the Hafford Agricultural and Breeders Association at Havre de Grace. During the ten-day session three $10,000 purses will be given; the Eastern Shore Handicap, for two-year-olds; The Potomac Handicap, for three-year-olds and the Have de Grace Handicap for three-year-olds and upward. The Eastern Shore Handicap, around which the opening day's program has been built has drawn 21 aspirants. There are fifty-one eligibles for the Potomac and eighty for the Havre de Grace Handicap. Steeplechasing will be featured at the meeting, and each of these events carries a purse of $2,000. James Rowe arrived with twenty of Harry Payne Whitney's string yesterday. Other stables on the grounds are those of W. J. Salmon, R. T. Wilson, E. B. McLean, J. S. Cosden, Samuel Ross, Salubria Stable, The Glen Riddle Farm, A. H. Morris, Rall Parr, M. J. Reide, F. Whitney, Greentree Stable, Willis Sharpe Kilmer, W. Martin, Nevada Stock Farm, W. K. Harrington, J. R. Skinker, G. C. Winfrey, A. S. Winke and Edward Trotter.

The Swenke Stable got in from Canada Sunday night, while Trotter is here for the first time in many years.

Mortimer Murphy is here with the Sam Louis string. The reports that Jockey J. A. Thomas will be seen in the saddle again this Fall. Thomas was incapacitated as New Orleans last Winter, when he suffered a brogen leg.

Jack Phillips is here with his string and John Pangle, looking better than after his long siege of illness, is also on the grounds with a string of racers.

A. G. Weston came down from Saratoga with the Thomas Clyde horses. Others here are Dave Shaw, J. W. Bean, Kimball Patterson, L. V. Haymaker, G. W. Foreman, Ernest Hall, E. Trueman, M. J. Kelly, F. Smithson, J. H. Stotler, J. A. Coburn, John Farrell, Kenton Stable, W. M. Jeffords, R. I. Miller, Fred Miller, L. Rosenberg, C. H. Hughes, E. K. Bryson, James Arthur, J. T. Morrisey and E. H. Smith.

Eddie Crawford, who raced a string on the New York tracks during the early part of the season, is confined in the Post Graduate Hospital in New York. His condition is said to be serious.

The time set for the running of the first race every day is 2.30. The official family is the same as the Spring meeting, with the exception that Martin Nathanson is filling the position of racing secretary in place of Joseph McLennan, who remained in Canada to finish out the season there.

BASEBALL STATISTICS

STANDING OF THE CLUBS.

American League.

Clubs.	Won.	Lost.	Per Cent.
New York	92	48	.657
Cleveland	73	62	.541
Detroit	68	65	.511
St. Louis	68	67	.504
Washington	67	71	.486
Chicago	61	74	.452
Philadelphia	59	75	.440
Boston	51	80	.403

National League.

Clubs.	Won.	Lost.	Per Cent.
New York	89	54	.622
Cincinnati	83	58	.589
Pittsburg	82	58	.586
Chicago	74	66	.529
St. Louis	73	68	.518
Brooklyn	67	70	.489
Boston	46	95	.326
Philadelphia	45	92	.328

YESTERDAY'S RESULTS.

American League.

	R.	H.	E.
At Yankee Stadium—			
Cleveland	0 0 0 1 2 0 2 1 2—8	9	1
New York	0 0 0 0 2 0 1 1 3—7	8	3
Batteries—Shawkey and Myatt; Shawkey, Pipgras and Schang.			
At Philadelphia—(First Game)—			
Detroit	1 1 3 2 0 0 0 1 0—8	13	1
Philadelphia	0 0 0 1 0 1 0 0 1—3	10	3
Batteries—Holloway and Bassler; Rommel, Kelly and Perkins, Bruggy.			
(Second Game)—			
Detroit	0 0 1 0 0 0 4 3— 9	13	1
Philadelphia	1 0 0 0 1 0 7 0 1—10	14	1
Batteries—Cole, Whitehill, Clark, Johnson and Bassler, Woodall; Harris, Hasty, Rommel and Perkins.			
At Boston—			
Chicago	1 0 4 0 0 1 0 0 0—6	8	2
Boston	0 0 0 0 0 1 0 0 1—2	7	3
Batteries—Blankenship and Crouse; Quinn, Rowe, Bleibtren and Picinich.			
At Washington—(First Game)—			
St. Louis	0 2 0 0 1 0 0 0 2—5	10	1
Washington	0 0 0 0 0 0 0 0 1—1	9	3
Batteries—Danforth and Severeid; Zachary, Russell and Ruel.			
(Second Game)—			
St. Louis	0 0 0 0 1 0 0 0 0—1	8	0
Washington	0 0 0 1 1 0 0 0 2—4	10	0
Batteries—Kolp and Severeid; Zabniser and Ruel.			

National League.

	R.	H.	E.
At St. Louis—			
New York	2 0 4 0 0 0 0 2 3—11	15	3
St. Louis	0 0 0 0 1 0 0 2—4	8	5
Batteries—Nehf, Gaston and Gowdy; Haines, Earfoot and Clemons.			
At Pittsburg—			
Boston	1 0 0 0 0 0 0 1 0—2	8	2
Pittsburg	1 5 2 0 2 0 0 0 x—12	17	2
Batteries—Barnes, Oeschger, Fillingim and Smith; Morrison and Schmidt.			
Philadelphia and Cincinnati game called off; rain.			

WARD TO CONTEND TWO 'MYSTERY MEN' MOVED PETERS BODY

Strange Persons in Truck on Chappaqua Road Who Spirited Away Victim on Night of Murder Brought Into Case as Part of Defense of Millionaire Accused in White Plains Court.

CHARGE NOT MODIFIED

Grand Jury Begins Investigating Alleged Conspiracy of Defendant's Relatives to Defeat Justice—Slain Man's Parents, Kept in Seclusion, Later to Appear.

By a Staff Correspondent of The Morning Telegraph

WHITE PLAINS, N. Y., Sept. 18.

Vigorously hammering away at the testimony of the witnesses for the State, Allan A. Campbell, attorney for Walter S. Ward, to-day indicated that part of the defense of the son of the millionaire banker would be that the body of Clarence Peters had been moved by two mysterious persons who passed along the Chappaqua road, near which the body was found in a truck.

While the attorney was closely questioning the witnesses the accused man nervously shifted in his chair, at times closely watching the jurors and occasionally glancing up at Supreme Court Justice Robert F. Wagner, who frequently was called upon to rule regarding the admission of questions and answers. In her accustomed place directly in the rear of Ward, sat Mrs. Beryl Curtis Ward, her head bowed and for the most part gazing intently at the floor.

Tells of Finding Body.

Through its first witnesses the State presented testimony regarding the finding of the body by Dunean Rose on the morning following the killing. Rose, a druggist in this community, told of the finding of the body, of his getting in touch with the White Plains police and of the condition of the dead man. Rose was followed by Harry Greene, a former state trooper, who now resides in Coatesville.

Immediately after the morning session opened former Judge Isaac N. Mills, of counsel for Ward, moved for the reduction of the charge in the indictment from first degree murder to a lesser degree.

The refusal of Justice Wagner to reduce the charge was regarded as the first serious blow at the defense, for it had been felt by counsel for Ward that the charge would be made manslaughter.

Rose, in telling of finding the body, said that it lay with the feet toward the Chappaqua Road. This was at the junction of Chappaqua Road and Eckert's Lane. He said that the vest was buttoned, but that the coat which the former Marine wore was open and he was able to see a cigarette case and a pencil in the vest pocket.

"Two Mysterious Men."

Mr. Campbell, conducting the cross-examination, questioned the witness closely regarding a truck containing two men, which, the defense indicated, it would claim had passed before Rose discovered the body. It was evidently the intention of Campbell to attempt to prove that these men had arranged Peters's body in the neat manner in which the witness described having found it.

Most of the day was taken up with the questioning by both defense and State of Greene, the former trooper. Reading from Greene's testimony before the first Grand Jury and also quoting his testimony before Attorney General Carl Sherman last Spring, Campbell attempted to show that at the present trial the witness made many changes in his direct examination. Time after time the witness took refuge behind the answer, "I don't recall," although the attorney did get from him many admissions that were considered favorable to Ward.

Testifies as to Autopsy.

Dr. Henry J. Vier, coroner's physician, who performed the autopsy on Peter's body, was the last witness called at the trial and court adjourned at the conclusion of his direct testimony. He told of examining the bullet wound and of tracing the course of the bullet, which he said entered the chest, passed through the heart cavity and out through the back, bearing out the contention of Ward that Peters was facing him when he fired. Peters was facing him when he fired. The fact that the bullet took a downward course also was regarded as favoring the defendant.

It became known that Mr. and Mrs. Elbridge Peters of Haverhill, Mass., parents of the dead man, are being held in seclusion by the State for appearance later in the week.

The Extraordinary Grand Jury which found the indictment against Ward held a secret session to-day, the first witness called being John J. Cunningham, it was learned. It is said that the Grand Jurors are investigating the alleged plot on the part of Ward's relatives to defeat the ends of justice by concealing essential facts.

LEXINGTON PURSE WON BY ACTUARY

(Special Dispatch to The Morning Telegraph.)

LEXINGTON, Ky., Sept. 18.

Making his second start at the meeting, Actuary, a 4-year-old son of Dick Finnell and Alice Baird, carrying the colors of R. H. Anderson, scored a runaway victory over a small field in the Mundy's Landing Purse at one mile, which was the featured offering at the track of the Kentucky Association this afternoon. Hopeless was second and Tender Seth third.

Heipel got the Anderson colt away to a flying start and opening up a good advantage on the first turn Actuary easily held his opposition safe and passed the judges three lengths to the good with his rider looking back. Hopeless, which was regarded as the favorite's strongest rival, made a game effort, but was clearly outmatched. He raced in second position and nearing the three-eighth pole started to move up, but the winner drew away in the stretch without any apparent effort. Hopeless had no great difficulty in beating Tender Seth for the place.

Light showers just preceding and during the running of the first two races served to make the track a trifle slow. The going, however, had a firm footing and enabled the winners to hang up fairly good time. Another good crowd was on hand to view the sport.

Gallaher Brothers' Chilhowee, a colt by Ballot—Bourbon Lass, loomed up as a likely winners of the Breeders' Futurity when he scored an impressive victory over a smart band of juveniles in the sixth race and in doing so equalled Iron Mask's track record of 1.06 2-3 for five and one-half furlongs.

Napoo, from the stable of Williams Bros., and ridden by A. Parke, was backed into stout favoritism in the opening contest and after he had taken the lead shortly after the start he never let the result in doubt.

Clarence, a gelding by Light Brigade—Hermosa, carrying the colors of J. N. Camden, led home a field of juvenile maidens in the second race. Garner kept the winner within striking distance of the pacemakers to the final eighth, where he urged him, and the gelding, showing good speed, overhauled Beau Butler and beat him in the last few jumps.

THE WEATHER.

Probably fair to-day. Moderate temperature.

The Morning Telegraph
The New York Times.
New York Tribune
The World.
New York American

LASKY UNWORRIED BY KYNE'S THREAT

Counsel for Film Company to Stand on Contract Made With Author.

ABE WARNER IS NO BETTER

By LOUELLA O. PARSONS.

Peter B. Kyne's little interview published in The Morning Telegraph yesterday morning, in which he threatened to sue Famous Players-Lasky for $100,000 because of changes made in "Homeward Bound," founded on his story, "The Light to Leeward," brought forth so many comments from those within and without the industry that we thought it was really too bad not to have something more from Famous Players-Lasky on their side of the argument.

After listening to ninety-nine opinions, many of which were voiced in favor of the film company, we called on Elek Joan Ludvigh, counsel of Famous Players-Lasky, and tried to get him to amplify his terse interview of the day previous in which he said that Mr. Kyne's threatened suit was unalarming, if true. It was brought to Mr. Ludvigh's attention that Mr. Kyne had said that he had given Famous Players permission to make such changes as were needed to meet the mechanical exigencies of motion picture production, but that Mr. Kyne claimed that Famous Players had no right to produce a story that does not follow the general form and spirit of the original.

Mr. Ludvigh said he had grown to be too much of a philosopher to enter into controversies of this character, but finally, after a lot of coaxing, he agreed to let me see the original contract between Famous Players-Lasky and Peter B. Kyne. The paragraph relating to the changes in the original story of "The Light to Leeward," after it had become "Homeward Bound" on the screen, are as follows:

"The owner does hereby give, grant, sell, assign and transfer to the producer, the sole and exclusive right to make motion picture versions of the said story entitled "The Light to Leeward" and also of all the motion picture rights therein, and the sole and exclusive right to use the title and the theme thereof, together with the sole and exclusive right to adapt, arrange, change, transpose, add to and subtract from the said story and the title thereof, to such extent as the producer deem expedient."

Mr. Ludvigh when asked what he, in view of Mr. Kyne's contention, that this was not sufficient authority for changing the story, he would change his form of contract, said no, he thought he would let it go as it now stands.

Abe Warner No Better.

Abe Warner, who was removed to the Lenox Hill hospital on Monday suffering with typhoid fever, was reported to be about the same yesterday afternoon. His brother Sam has been sent for, and his sister Mrs. Harry Charnas, of Cleveland, has already reached here. His fine constitution is much in his favor, and while physicians admit that he is a very sick man they believe he will be able to weather the storm. There is no more popular man in the entire motion picture industry than Abe Warner, whose quiet humor and good disposition has endeared him to a large circle of friends.

Mr. Warner took cold last week. He stayed in his rooms at the Astor believing, as all his friends did, that it was only a slight indisposition. But Monday he took a sudden turn for the worse and it was decided to move him to a hospital where he could have expert care.

Spoor Coming to New York.

George K. Spoor, co-inventor of the new three-dimension pictures which he recently put on view for the first time in Chicago, is arriving in New York today and will stay at the Biltmore Hotel. What is causing Mr. Spoor's visit is not known, but it is possible that he may make a first-hand announcement of his plans. The new process, upon which Mr. Spoor has been working for a number of years, calls for an almost complete upheaval in the present methods used in taking motion photographs, and Mr. Spoor is now getting ready to reopen the old Essany studios in Chicago and make screen productions in the new way on a large scale.

MISS DOMINO REPEATS IN STAKE AT AQUEDUCT

Riviera Stable's Fleet Ultimus Juvenile Outsprints Good Field in Bellerose Selling Event—Tommy McTaggart's Triple Is Riding Feature.

By JOHN J. FITZ GERALD.

Miss Domino, fleet daughter of Ultimus and Mrs. Glasse, continues on her winning way. The blonde filly registered her second straight since returning from the Spa when she galloped off with the Bellerose Selling Stakes, principal attraction of yesterday's racing at Aqueduct. This five-furlong jaunt attracted nine juveniles, with the Riviera Stable representative always having the situation well in hand.

Victor Vivaudou, proprietor of the Riviera Stable, always has been a liberal purchaser of thoroughbred racing material. Many of Trainer Fred Taral's selections in the yearling market have been apt ones. For instance, Miss Domino. This was a $2,200 yearling in the Spa sales ring a year back. Though her victories this season only total three, she has shown a notable list of excellent performances. Yesterday's Belle rose added $3,200 to her earnings, and it is safe to say she is valued well above her original purchase price.

The finish of this dash out of the chute was a good one, with Miss Domino just clear of Baby Lane. Back of the winner her three attendants were closely lapped, third honors going to the fast closing Humorette, while Noon Fire was a tiring fourth.

Miss Domino All the Way.

Turner broke Miss Domino off in front and she outsprinted her opposition to the elbow. After the first furlong she always was in the clear, but right at the end she had to be hustled along to withstand the bid of Baby Lane. The latter was hampered by H. T. Waters in the early running and closed in determined fashion when clear. It may be the best horse in this event finished third. Humorette, after leaving a trifle slowly, was pocketed along the rail until the last sixteenth. She closed with a good burst of speed when clear.

Noon Fire, making his first appearance since July racing at Empire City, turned in a good race. He made his run a quarter mile out and only ran at the end as if a trifle short. He carried 122 pounds and was equal highweight with H. T. Waters. The latter had enough after going a half mile. Rival was done early while All In All ran better than the charts would indicate.

The winner covered the five furlongs in 1.01 over ground that appeared deep and cuppy.

The Flushing Bay Purse, a mile condition affair which fell to J. E. Davis's Reparation, was the day's best distance racing number. This enabled Tommy McTaggart to inaugurate his riding triple, a combination that was completed by the victories of Vulcain Park and Blissful. The veteran rider put forth his best effort astride Reparation and this brought a driving victory over King Albert.

Reparation Rated Off Pace.

Comic Song had the speed of the party, and when McTaggart realized this he eased his mount back off the Black Jester gelding. He reserved Reparation until turning for home, and then moved up quickly to race down the leader. In the final furlong there was another menace as King Albert made his run, but McTaggart never relaxed vigilance and kept at his mount, to win by three parts of a length. Supercargo, racing on his own courage, showed a winning effort to finish third.

It remained for the final five furlongs to round out the McTaggart trip's. In this dash he had the mount on Blissful, and sent that miss away from the gate so swiftly that she was able to overcome the disadvantage of No. 14 post position. The improvement in Blissful was as marked as to occasion some comment. Her last race was a dull one.

Yesterday she had the speed to open up a clear lead in the sprint to the elbow. Not until inside the furlong pole did she shorten stride, and then McTaggart sent her along to make victory certain. Tolima closed the pace all the way, while Breakfast Bell went well to earn the minor award. Marie Martin, after being shuffled back at the start, failed to develop her usual sprint.

Cum Sah Leads Sprinters.

Old Cum Sah continues to shake a more nimble foot than many of his younger competitors. The aged Burgomaster gelding, who races for J. L. Price, always has shown a liking for the soft track at Aqueduct. In the opening six-and-a-half-furlong claiming number he dashed away from the gate like a 2-year-old and only breezed to his company for the entire trip. Seven appeared in this $3,000 top and bottom affair and the scene of Cum Sah was clean cut.

James Butler's Stone Jug, after a sluggish beginning, came along with a good sprint in the stretch to take the place from the tiring Cape Clear. The latter had his speed for five-eighths, but tired steadily thereafter. Bessie Leighton went fairly well, while Daydue never could keep pace with the leaders.

The two divisions of the $1,500 top and bottom claiming affair at one mile brought out a cheap lot of bad-legged platers. The first end went to the Blue Star Stable's Vulcain Park, who was making his first start since July racing at Empire City. His score also brought a double. The second half was easy for N. Loscalzo's Lucky Antoine.

Easy for Vulcain Park.

Vulcain Park, from a good beginning, went to the front with a rush making the bend into the stretch. McTaggart hurried him along until well inside the quarter pole. Then with everything driving hard behind him he took the gelding in hand, to win breezing by a wide patch of daylight. Old Bersaglier here handled his 124 pound impost well and made the running for five furlongs. He hung on well under the whip in the drive through the long stretch. Brace was a rapid going third.

Lucky Antoine was decidedly best in his division. He broke alertly and attended the pace of Gex until turning for home. Then he moved up fast to dispose of that gelding in one quick sprint. In the last quarter he pulled away from his opposition to win in a common canter.

Tom Cassidy, far out of it early, came with a great rush through the stretch to put away the tiring Gex. The latter, after being away from the races for years, showed good early foot to set the pace for five furlongs. The effort may key him up to better things. Tritz turned in a good effort after being away quickly.

WINNERS AT AQUEDUCT.

FIRST RACE.
Cum Sah, 3 to 1 straight, even place and 2 to 5 show, won.
Stone Jug, 8 to 1 straight, 3 to 1 place and 8 to 5 show, second.
Cape Clear, 7 to 5 straight, 1 to 2 place and 1 to 4 show, third.

SECOND RACE.
Reparation, 5 to 1 straight, 2 to 1 place and 4 to 5 show, won.
King Albert, 7 to 1 straight, 3 to 2 place and 6 to 5 show, second.
Supercargo, 3 to 1 straight, even place and 1 to 2 show, third.

THIRD RACE.
Miss Domino, 6 to 1 straight, 3 to 1 place and 8 to 5 show, won.
Baby Lane, 3 to 1 straight, 6 to 5 place and 3 to 5 show, second.
Humorette, 6 to 1 straight, 3 to 2 place and 6 to 5 show, third.

FOURTH RACE.
Vulcain Park, 18 to 5 straight, 6 to 5 place and 3 to 5 show, won.
Bersagliere, 8 to 5 straight, 3 to 5 place and 1 to 4 show, second.
Bruno, 5 to 1 straight, 8 to 5 place and 7 to 10 show, third.

FIFTH RACE.
Lucky Antoine, 11 to 10 straight, 2 to 5 place and 1 to 5 show, won.
Tom Cassidy, 15 to 1 straight, 5 to 1 place and 5 to 2 show, second.
Gex, 6 to 1 straight, 2 to 1 place and even show, third.

SIXTH RACE.
Blissful, 7 to 1 straight, 5 to 2 place and 6 to 5 show, won.
Tolima, 10 to 1 straight, 4 to 1 place and 1 to 5 show, second.
Breakfast Bell, 15 to 1 straight, 5 to 1 place and 5 to 2 show, third.

FULL SELECTIONS WILL BE FOUND ON PAGE 4.

FAIR PLAY'S ONE BEST
(AT AQUEDUCT)
HAPPY THOUGHTS
SHARPSHOOTER'S ONE BEST
(AT LEXINGTON)
TEN-LEC

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

FAMOUS PLAYERS-LASKY SCORES IN CLEVELAND FILM TRIAL

Not a Single Exhibitor Appears to Testify Against Producers at One-Day Session of Trust Hearing in Ohio City—Abe Warner Reported to Be Recovering.

FARINA SIGNS CONTRACT

THE Cleveland investigation of the Federal Trades Commission against Famous Players-Lasky occupied one day, and was remarkable for the reason that not a single exhibitor testified against the film company, all of them announcing they had no complaints to make. One point of interest was established when it became known that there is an affiliation between Famous Players-Lasky and Loew's Ohio Theatres, a circuit controlling all of the first-class first run motion picture theatres of Cleveland.

J. R. Hawkins conducted the investigation for the Government, while Famous Players-Lasky Corporation was represented by Attorneys Bruce Bromley, C. F. Revis and Ralph Kohn. Because the exhibitors in the Ohio territory had no complaint to make of unfair treatment the Cleveland inquiry hinged solely on the relations between the producing organization and Loew's Ohio Theatres.

Edgar A. Hahn, of the law firm of Hahn, Mooney, Loeser & Keough, Cleveland, and one of the secretaries of the Cleveland exhibiting organization, was the first witness called. Hahn submitted a list of theatres controlled by Loew's Ohio Theatres and their officers. The theatres are the Stillman, Allen, State and Park, given as the most important first run motion picture houses in Cleveland. Officers of Loew's Ohio Theatres were given as Marcus Loew, president; Nicholas M. Schenck, secretary; David Bernstein, treasurer; Leopold Friedman, assistant secretary; Jesse Mills, New York, assistant secretary; David Loew and Arthur Loew of New York, assistant treasurers. These officers, with E. P. Strong, Fred Desberg, Edw. Daoust and E. Mandelbaum of Cleveland, constitute the board of directors. Hahn testified that Famous Players owns stock in Loew's Ohio Theatres, Inc., but that it is not represented on the board of directors, and that it has nothing to say about the purchase of any picture shown in any of the theatres operated by Loew's Ohio Theatres, Inc.

Hahn was asked to give a financial statement regarding Loew's Ohio Theatres, Inc. This brought out the fact that Famous Players-Lasky Corporation owns a small block of stock in the organization, not to exceed 13 per cent. of the entire subscription. Marcus Loew's interest is 18 per cent. of the stock issue, and the rest is divided among the officers and board of directors.

Famous Players-Lasky Corporation also is interested in the Euclid East 17th Street Company, a subsidiary company of Loew's Ohio Theatres, Inc., according to Hahn's testimony, to the extent of having subscribed to $100,000 worth of second mortgage bonds in this company. The film company, however owns no stock in the Euclid East 17th street Company, which was formed to buy leaseholds on properties on which the Loew theatres stand. Later questioning by Bruce Bromley showed that Famous Players-Lasky did not put any money into the Euclid East 17th Street Company, but took its second mortgage bonds in payment for pictures that had been played at theatres operated by Loew's Ohio Theatres.

Hahn further testified that Famous Players-Lasky Corporation has no financial interest in any of the other companies subsidiary to Loew's Ohio Theatres, Inc.

The control of the theatres in Cleveland operated by Loew's Ohio Theatres, Inc., according to testimony of Hahn, rests almost entirely with Cleveland men. It was shown that all booking of pictures for these theatres is in the hands of Fred Desberg of Cleveland, general manager of the organization. The policy of the houses is laid down in Cleveland. The presentations are all worked out in Cleveland. Famous Players-Lasky Corporation has no voice in the conduct of any of these theatres operated by Loew's Ohio Theatres, Inc. It has nothing to say about the booking policy of the organization. It has no representation on its board of directors.

Fred Desberg, general manager of Loew's Ohio Theaters, Inc., was the next witness called. He submitted a list of all pictures played at any of the houses under his management during the season of 1922-23, stating the amounts paid for them. The list showed the number of Famous Players-Lasky film shown was approximately 2,070.

Desberg testified that he had no financial interest in Famous Players-Lasky Corporation. He also corroborated the statement of Edgar Hahn that Famous Players had nothing whatever to do with the operation of the eight Loew theatres.

C. L. Peavey, manager of the Cleveland office of the W. W. Hodkinson Corporation; Maurice Safier, district manager for United Artists, and J. E. Beck, manager of the Cleveland Vitagraph exchange, were called. Each testified that the Stillman, Allen, State and Park theatres, operated by Loew's Ohio Theatres, Inc., are the leading motion picture theatres in Cleveland; that a first run in these theatres is a help to them in selling their pictures in the field, and that they have always received fair, equitable and courteous treatment at the hands of representatives of Loew's Ohio Theatres, Inc.

The session was moved to Philadelphia, where the examination was continued yesterday.



—Photo by Fach Brothers.

FARINA

In [illegible]

Gaston Glass Vindicated.

Gaston Glass, who has refused to return to the Preferred Picture fold until he was vindicated of the charge of disorderly conduct, has gone back to that company for the leading male role in "Poisoned Paradise." Mr. Glass was acquitted yesterday of the charge of disorderly conduct brought against him some months ago. The jury was out all night and finally reported that they stood eleven to one for acquittal. As the one man who held out admitted to the Court that he had made up his mind before the evidence was presented, the city prosecutor announced that he will dismiss the charge. Louis Gasnier, who was arrested with Mr. Glass and held on the same charge, will be dismissed without trial.

As soon as B. P. Schulberg learned of Glass's vindication he announced that he had again signed Glass and would put him to work in the leading role of "Poisoned Paradise" to be produced by Gasnier.

Abe Warner Better.

Word from the Warner offices yesterday is that Abe Warner is a little better, although not out of danger. His brother Sam has started for New York, and Harry Charnas, his brother-in-law, is already here, having come on from Cleveland when word of Mr. Warner's serious illness reached him. It has been necessary to install an extra telephone to take care of the calls that have come in asking for the sick man's exact condition. If good thoughts mean anything, Abe Warner will soon be out of the hospital, for every one is holding a good thought for him.

Harry Helps the Cause.

Harry Reichenbach, who is credited with more original ideas than any press agent in captivity, has decided that, although there has been a strike, New York need not go newaless, and established a Town Crier on the street on Monday. We should have said sixty town criers. They were all dressed in the costume of the Revolutionary period, and, as was the custom in the days before we had daily newspapers, cried the news from all the leading street corners. The news shouted was something like this:

"Mayor Hylan improved."

"Yanks lose to Cleveland."

"Martial law declared in Oklahoma."

"Greece apologizes to Italy."

"Potash and Perlmutter" opens at the Strand. Harry says the latter was the reason for establishing his town criers. New York simply had to know that Samuel Goldwyn had a new picture on Broadway.



Photo by Hoover.

JANE NOVAK.

Who, with her sister, Eva, signed a contract to play an important role in "The Man Whom Life Passed By."

Club to Give Ball.

The Loew-Metro Club, which, as might be guessed by a keen observer, is made up of employees of the Loew and Metro offices, is planning a motion picture ball to be held on November 1 in the grand ballroom of the Hotel Astor. The members intend to make it a big affair and a number of Metro stars, as well as other prominent players in New York at the time, will be invited to attend. Arrangements are now being made by committees of the club, which as yet only include employees of the New York branches of the two organizations, but which will be extended to include all employees throughout the country. The present officers of the club are: Marcus Loew, Col. J. E. Brady, David Loew, Rose Quinby, David Blum and Charles Quick.

Zukor Praises Fairbanks, Jr.

That Famous Players-Lasky expects young Douglas Fairbanks, Jr., to be a good bet in motion pictures was disclosed Monday night at the Ritz by Adolph Zukor, who spoke of him as one of the greatest possibilities Paramount has had in a long time.

At the time the contract was signed by Mrs. James Evans, his mother, as young Douglas is still under age, he was considered a valuable addition because of the weight his father's name carries in motion picture circles. Not much attention was paid to his ability, the fans, Paramount figured, would be eager to see the son of Douglas, Sr., and that alone was a reason for signing him up. But now that "Stephen Steps Out" is finished and ready for release, the name of the young man is only a small part of his value as a screen attraction. He can act, he has charm and he shows unmistakable talent.

He was surrounded by a fine cast and given a story by Richard Harding Davis that lends itself to the screen and which is the right sort of a vehicle for a lad of young Doug's years. Mr. Zukor, who gave the boy's father a chance some years ago, is personally interested in his success, and spoke at the dinner of doing everything possible to "put him over." The district managers were advised of the boy's ability and told to get busy and plan the exploitation of "Stephen Steps Out" in their territory. The dinner, we almost forgot to say, was given to the district managers who are here attending a convention held by Famous Players-Lasky under the leadership of Sidney R. Kent.

Farina Signs a New Contract.

Farina has decided to stick to her first love and remain a Hal Roach star, although she was almost overwhelmed with offers from other producers who saw in this black diamond great screen possibilities. But Farina is loyal. She knows that Hal Roach made her and in her own picturesque language said:

"Ah is wedded to mah art and Ah believes Ah can make the best pictures with Mr. Roach. Besides he made me what Ah am today."

Mr. Roach might not have thought of signing Farina on this long term contract if he had not heard that other motion picture producers were angling for his prize. As soon as word came to him, he realized he must have prompt action for he knew that Farina was to "Our Gang" Comedies what Geraldine Farrar was to the Metropolitan Opera Company in her heyday. Of course, Farina, being only two years old, may renig on her agreement. She may say when called in court,

"Good morning, Judge. Ah signed before Ah was of age. Mah contract is illegal."

But Farina's ma and pa now own an automobile, so why should they bother about anything in the world except the art of their daughter, pardon me—we meant son, because Farina is a boy.

Praise and Criticism.

The Will H. Hays office has instituted a new service for motion picture producers in the form of a reprint of editorial comment on motion pictures taken from newspapers and magazines all over the United States. As might be expected, some of these editorials take lusty forehanded wallops at the screen but in the majority of cases the writers are inclined to be more lenient and even to hand out tid-bits of praise. Many phases of the industry are touched on but most of the editors seem to agree that while there is room for improvement, motion pictures actually are getting better and better.

Von Stroheim Gets Another Job.

A man never knows how versatile he is until he is called upon to do some work. Eric Von Stroheim, motion picture director, was on location at the Big Dipper mine above Colfax, Ariz., when he and all the male members of his company were pressed into service to fight a forest fire sweeping through that section of the country. An abandoned mining town near this gold mine has been destroyed and the surrounding country is in flames. The fire is slowly creeping down the Big Dipper Canyon and the Big Dipper mine is threatened so that the fire fighting is being done along a fifteen mile front.

Shapiro to Go to the Coast.

Victor Shapiro, the popular publicity representative of the Pathe Film Company and president of the Associated Motion Picture Advertisers, left for the Coast on Wednesday. He promised to write to us and send us messages, so that if this department is better, it will be because Mr. Shapiro has kept his word and sends us some reel news.

Douglas Refuses to Play Romeo.

Douglas Fairbanks wants it known once for all that he will not play Romeo to any one's Juliet, not even to Mary Pickford's. He says that he is entirely unsuited to the character and that he never did like Romeo's outlook on life, anyway. So that's that, and if Our Mary does play Juliet, she will have to get someone else to play Romeo.

Kent Going to the Coast.

Sidney R. Kent, general manager of is leaving for the Coast October 1. He will accompany Isaac Blumenthal, Paramount's Continental manager of foreign production. Mr. Blumenthal is going to Hollywood to study motion pictures at the studio and Mr. Kent is also going on matters relating to production.

Wagner Signs With Roach.

Rob Wagner, well known as a writer on motion picture matters, has signed a contract with Hal Roach to direct two-reel comedies. He started work last Monday.

Canadian Exhibitors Here.

G. B. Sparrow, president of the Motion Picture Theatre Owners of Canada, and Vincent Gould, secretary of the same organization, arrived in New York yesterday to confer with Sydney S. Cohen. They are here to arrange the details for the national Motion Picture Day to be held November 19 and to make plans for furthering their organization. Another meeting in Toronto in October was discussed and plans made for this. They will be here for only a few days.

Creelman Added to Staff.

James A. Creelman, who was associated with Glenn Hunter in the Film Guild and who established himself as something of a scenario expert when he adapted "Smilin' Through," has joined the scenario staff at the Paramount Long Island studio and will write the scenario for young Hunter's next picture. What it will be, however, is not known, as either Famous is keeping it a deep dark secret or it is not yet known.



Photo by C. Smith Gardner.

DOUGLAS FAIRBANKS, JR.

Whom Adolph Zukor calls one of the best bets in the Famous Players-Lasky organization.

GLASS RETURNS TO SCREEN, VINDICATED BY TRIAL JURY

Adolph Zukor Calls Douglas Fairbanks, Jr., One of the Greatest Possibilities Paramount Has Had in a Long Time—Will Do Everything Possible to "Put Him Over."

LOEW-METRO CLUB BALL

GASTON GLASS.



Photo by Witzel.

He Has Been Vindicated by a Jury on the Charge of Disorderly Conduct, Brought Against Him and Gasnier Some Time Ago.

Changes Title.

"Be Yourself" as a title has been put in the junk heap and "His Darker Self" substituted for the Lloyd Hamilton film, not because the title is not good, but because another organization thought of it first. The picture is now in the cutting room and when it is ready for release it will be put out either by United Artists or by First National. Considerable interest surrounds this picture, which was made at the Griffith studios in Mamaroneck because of the Al Jolson disappearing act. Hamilton returns to the Coast this week accompanied by Hugh Fay and Lloyd Bacon where he will resume the comedy series which he is under contract to make for Educational release.

Sisters in Reel Life.

Jane and Eva Novak are not only sisters in real life, but Victor Schertzinger has made them sisters on the screen. They have been signed by Metro to play important roles in "The Man Who Life Passed by." Percy Marmont and Cullen Landis have the principal male roles.

Mandelstamm Reaches Here.

Valentin Mandelstamm thinks so well of New York that he is back here again. He was here in June when he served as the French delegate to the International Congress of Motion Picture Arts held at the Waldorf under the auspices of Famous Players-Lasky. Mr. Mandelstamm, who is an author of considerable reputation in his own country, will remain in New York six or eight weeks and then go on to the West Coast to seek his fortune in motion pictures.

Nita Naldi Gets Role.

Life for Nita Naldi these days is one long railroad journey. She is either going to or coming from the Coast. The latest word concerning the lady is to the effect that she has been chosen by William de Mille as one of the featured players in "Everyday Love," his next picture. For those who do not know the ways of motion pictures, we might say that "Everyday Love" is "Rita Coventry," by Julian Street. Miss Naldi will leave this week, inasmuch as this picture goes into production to-day.

Carlos After Stories.

Abraham Carlos has arrived in New York bearing the first prints of "The Unknown Purple," directed by Roland West from his stage play, and of the initial Richard Talmadge release of a new series called "Fast Freight." While here Mr. Carlos will devote much of his time to selecting plays and stories which can be made into pictures by his producing units. He has now under consideration a stage piece on which a decision will be reached, and also is looking for plots for three more Richard Talmadge vehicles.

The Cast All Here.

Emmet Flynn has now gathered about him here the players who will form the nucleus of his Goldwyn production of "Nellie, the Beautiful Cloak Model." Flynn came on last week with Claire Windsor, Edmond Lowe and Lew Cody, and has since been joined by Hobart Bosworth and Raymond Griffith. Preparations for the actual filming are now under way and work will probably be started by the end of the week.

Lehrman a Bankrupt.

Henry L. Lehrman, who figured so prominently in the Fatty Arbuckle case as the fiance of Virginia Rappe, has filed a petition in bankruptcy, which will be of interest to his creditors, who are said to be many. His liabilities are listed at more than $46,000 and his assets at $5,300. Some one suggested that the reason for his financial trouble was that he had not been as successful in his motion picture work since the Arbuckle case as he was before.

Meighan Starts East.

On the train somewhere between here and California Mr. and Mrs. Thomas Meighan are speeding to New York. With them are Mr. and Mrs. Alfred Green. Mr. Meighan is coming East to film Tarkington's "Pied Piper of Malone," and will begin work as soon as he reaches here.

Edwards in Chicago.

"Down to the Sea in Ships" is continuing to do business all over the country. Jack Edwards, the new director of publicity for the W. W. Hodkinson Corporation, went to Chicago Monday to supervise the simultaneous showing in that city of this whaling picture in fifty-five individual theatres. The big smash starts Sunday.

Hunchback Opens in Boston.

"The Hunchback of Notre Dame" opened in Boston Monday night at Tremont Temple and James Bryson, who went over to do the honors for Universal, reports that Boston gave it a good reception. Mr. Bryson was in such a hurry to get to the Universal office the morning after he returned to tell the good news that when his car broke down at Ninety-sixth street he left it stranded and jumped in the subway. What is an automobile, between friends, anyway,



FARINA.

She has signed a contract with Hal Roach for a long term and is therefore not open to other offers.

One Member of Panel, Who Holds Out for Conviction on Disorderly Conduct Charge, Admits Prejudgment and Prosecution Drops Case Against Film Actor.

SHAPIRO TO THE COAST

when there is a good report on a motion picture to be given?

A Line or Two.

E. E. Shauer, who recently returned from a European trip, tells an amusing yarn about a French provincial exhibitor. This exhibitor had been getting program attractions, and he sent a letter to the Paramount exchange manager in Paris complaining that his last assortment of films had only weighed 14 kilos while the one before had weighed 16 kilos. He felt he had been cheated two kilos.

"Monna Vanna" at Central.

"The Silent Command" leaves the Central Sunday night to make room for "Monna Vanna," scheduled to open on Monday afternoon. Maeterlinck's play, which served Georgette Le Blanc, Mary Garden and Bertha Kalish as vehicles, is a foreign made production, having been acquired by William Fox some months ago. The first showing on Monday is at 1 o'clock, and it will be presented continuously at the Central following this premiere.

Harry Cohn Marries.

Harry Cohn, the well-known producer of motion pictures, was married on Tuesday, according to a dispatch received yesterday. Mr. Cohn married Rose Barker Cromwell, the divorced wife of John Howard Cromwell, whose divorce received considerable space some months ago when Mr. Cohn was named as co-respondent. Mr. Cromwell is a wealthy business man of White Plains, N. Y., some years older than his wife.

Stromberg on the Job.

That young producer, Hunt Stromberg, who made his debut into the inner circles of motion pictures when he produced the Bull Montana specials is again to make his bow to the public. This time the youthful Hunt offers a six-reel melodramatic production to be called "The Fire Patrol." Work starts to-day on what is destined to be an offering for the independent market.

Fox Seeking Crook.

On the presumption that he is in New York, Alexander Gordon, suave trickster of women and gay bon vivant of London, Paris and Berlin, is being sought by the police on complaint of the Fox Film Corporation.

Gordon, alias Sharpe, alias Brooks, married Mrs. Alyce Shedden, a wealthy American widow, in London. He left her at the Savoy Hotel, taking jewelry valued at a thousand pounds. In Berlin he was heard from later, posing as general manager of the Fox Film Corporation, 13 Berners street.

According to Berlin police, Gordon was a liberal spender, usually having American money. He was said to have promised marriage to the daughter of a high school professor in Berlin, then took flight to Vienna. There, it was said, he met another wealthy woman and induced her to part with considerable cash before he disappeared.

European police lost trace of Gordon and believe that he took passage on a recent liner bound for New York. The grievance of the Fox Company is caused by Mr. Gordon's fake representation of his association with the Fox Company.

Paramount Holds Convention.

The district managers of Paramount met in convention during the week at the Fifth avenue offices of Famous Players. Monday's session, with S. R. Kent in the chair, was devoted to a discussion of plans for the promulgation of the new sales policy recently inaugurated, whereby exhibitors are not asked to book pictures until they have been shown in ten key cities. After a short business session Tuesday morning the entire convention moved to the Criterion Theatre, where an advance showing of Herbert Brenon's production, "The Spanish Dancer," starring Pola Negri, and of "His Children's Children," Sam Woods's most recent picture, was held for the edification of all present.

After all of the managers had assembled in the foyer of the Criterion Theatre and S. R. Kent counted noses to be sure they were all present, a silver loving cup was presented to Herman Webber, Pacific Coast district manager, in recognition of his work in charge of the Paramount week sales drive.

Tuesday night Adolph Zukor was host at a dinner at the Ritz-Carlton to the visiting exchange managers, and 'tis said a goo dtime was had by all, and as they say in the Podunk Gazette, ample justice was done to the Ritz cuisine.

Among those attending the convention were George J. Schaefer of Boston, H. H. Buxbaum of New York, W. E. Smith of Philadelphia, H. A. Rose of Detroit, R. C. Li Beau of Kansas City, F. F. Creswell of Atlanta, Louis Marcus of Salt Lake City, Herman Wobber of San Francisco, Philip Reisman of Minneapolis, and Leslie P. Whelan, Bill Mc Crowits and Russell B. Moon, exploitation representatives, respectively, at Washington, Philadelphia and New Haven.

A New Leading Lady.

George Beban has engaged Helen Wynn Holcomb, sister of the caricaturist and daughter of the dramatist, as leading lady in his new picture, designed to succeed "The Sign of the Rose," with which he has been touring the country for several seasons past. As was the case in "The Sign of the Rose," Beban will do about four reels in films and then appear in person with a small company to play the big scene of the drama. Miss Holcomb is a dramatic actress of both the stage and the screen. She played with Nance O'Neil and in "The Fool" last season. She also appeared in George Arliss' picturisation of "Disraeli" and with Alfred Lunt in his latest vehicle. Miss Holcomb will support Mr. Beban on both screen and stage.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

SCHLAGER BRINGS SIX PICTURES FROM THE STUDIOS OF EUROPE

"School for Scandal," "Daniel Deronda" and "The Slave Woman" Among Half Dozen Bought Outright or Contracted For Abroad for Speedy Production in This Country.

U. S. INQUIRY UNINTERESTING

SIG SCHLAGER returned from abroad a week ago Friday, but he has been so busy nursing a cold that he has not had time to talk. Yesterday, under cross-examination, he admitted that he had bought six pictures in Europe. Three of them he owns outright and the other three are now being held until the contracts are actually signed.

Of the first three, probably the most important is the "School for Scandal," an English-made production, in which Queenie Palmer and Sydney Paxton, well-known English players, are starred. "Daniel Deronda," based on the novel by George Eliot, is another English-made film that Mr. Schlager purchased. "The Slave Woman" he picked up in Germany, and if it is as good as he says it is Berlin will have another good picture on her list. The three, for which final negotiations are to be made, will arrive on the Berengaria. One of these, we understand, is "The Prodigal Son," a Sir Oswald Stoll picture which had an American showing some time ago.

Mr. Schlager said that he had a fine time in Europe, but he is very glad to get home, where the climate is livable. He tells the story of having had the back numbers of the issues of The Morning Telegraph for three months delivered to his room at the Savoy Hotel in London and staying up all night to read the American news, the first which he had had. It is a pretty story whether it is true or not. We cannot imagine anything of less consequence than reading news three months old. But perhaps that is because we have never had to read what happened three months ago.

Philadelphia Inquiry Uninteresting.

The Famous Players-Lasky Federal investigation, which was scheduled to take place on Thursday, but which was postponed because of the Jewish holiday, was continued in Philadelphia yesterday. The testimony was uneventful and brought forth nothing really new. The bookers of the Stanley Film Company testified and what they had to say was more favorable to the Famous Players-Lasky cause than otherwise. The Philadelphia case was merely a continuation of the case that was tried there before.

Arbuckle Picture Barred.

We had thought the Arbuckle case was buried once and for all and that we would hear no more about the films made by the erstwhile comedian. But according to a dispatch received from Trenton, N. J., there is still trouble brewing.

Pictures of Fatty Arbuckle, who as the world knows figured in the Virginia Rappe case, cannot be shown in Trenton under a ruling by Director of Public Safety George B. La Barre. Mr. La Barre refused a representative of a motion picture producing company the privilege of displaying a picture containing Mr. Arbuckle on the screen during a vaudeville performance at the Moose Auditorium in Trenton. The Director of Public Safety declared that he would also revoke the license of any motion picture theatre in Trenton showing a film in which Arbuckle appears and that neither would he permit the personal appearance of Arbuckle in that city.

The declaration was made by Mr. La Barre that his decision was not to be construed as an expression of views as to the guilt or innocence of Arbuckle, who must be presumed to be innocent in view of the fact that he was not convicted by a jury which tried him, but that he did not feel that the entire case should be revived in Trenton by permitting the appearance of the former motion picture actor in the New Jersey city.

Waiting to Hear.

The membership cards of the Theatre Owners Chamber of Commerce at present in the possession of Marcus Loew, William Fox and B. S. Moss are exhibiting extreme uneasiness. Their fate hangs in the balance, and the three proprietors seem unwilling to help them out. A meeting of the T. O. C. C. was held behind closed and barred doors early in the week, but the sad news has sifted through that neither Loew, Fox or Moss has answered the chamber's summons to appear and explain why they made separate settlements with the machine operators' union in defiance of a resolution forbidding such action.

Each day the mail of the chamber has been gone over carefully in the hope of finding a missive from at least one of the alleged culprits signifying a willingness to come before the board, but to date complete disappointment has resulted.

At the time the summons was issued it was declared that Loew, Fox and Moss were to be examined at intervals of one week and in the order named, and that should any or all of them ignore the bail they would probably be automatically dropped from the membership roster. After the meeting of this week one of the chamber members said that watchful waiting was still the order and that it was not definitely known what action will be taken if the exhibitor-managers maintain their present silence. It was intimated that the final decision would be made by the board of directors.

Abe Warner About the Same.

Abe Warner, who has been critically ill with typhoid fever at the Lenox Hill Hospital, remains about the same. His brother, Sam, who was sent for when his condition became critical, will arrive to-day. Sam Warner was delayed fifteen hours because of a washout in New Mexico. There probably will not be any great changes in Mr. Warner's condition because the fever will have to run its course. There continued to be constant inquiries at the Warner office and every one sincerely hopes Mr. Warner will soon be well and himself again.

Johnson Coming On.

Emory Johnson, who is looked upon by F. B. O. as being one of their best bets in the directorial line, is expected in New York within a few weeks. Mrs. Emily Johnson, the author of many of his stories, and his wife, Ella Hall, who has played in many of his productions, will accompany him. The Johnson productions, we should say, are certainly family affairs, inasmuch as they are written, directed and acted by Johnsons. Ella Hall retired from the screen for a time after her marriage, but she is coming back in F. B. O. films we are told.

MAE BUSCH.



Who Has Arrived to Play an Important Part in "Nellie, the Beautiful Cloak Model," Which Is Being Made by Goldwyn.



Photo by Ira Hills Studio.

HOPE SUTHERLAND.

She plays one of the leading roles in "Potash and Perlmutter," coming to the Strand next week.

Loew, Fox and Moss Ignore Summons of T. O. C. C. to Explain Why Separate Settlements Were Made With Machine Operators in Violation of Resolution.

FINAL ACTION NOT FORECAST

To Release Dinky Dean Picture.

Dinky Dean, the young man with probably the greatest success to his credit of any child actor since the day Jackie Coogan first appeared on the horizon, will soon be seen in "A Prince of a King," his first starring vehicle, which has been acquired by the Selznick Film Company and which will be released by them.

Rights on "Sea Hawk" Settled.

We heard some time ago that Frank Lloyd negotiated for the screen rights to "The Sea Hawk," by Rafael Sabatini, to be made into his next picture. Word has just come from the Coast that the negotiations have finally been completed. Richard A. Rowland, general manager of First National, acted as go-between. At the present time, Mr. Lloyd is making a film version of "Black Oxen," Gertrude Atherton's best seller of the current season. As soon as this is finished it is probable that he will begin on the Sabatini story. "Scaramouche," also by Sabatini, is about to appear on the screen as a Metro production, made by Rex Ingram. It will be interesting to see another of this Italian author's works made by another director. As may be remembered "The Sea Hawk" deals with a man kidnaped on a pirate's ship and has some of its locale on a desert island. It is good old-fashioned melodrama and should take naturally to the screen.

"Scaramouche" in Washington.

The Belasco Theatre in Washington, D. C., has been doing an enormous business with "Scaramouche," Rex Ingram's latest motion picture production. Word comes from the capital that all telephone reservation will be discontinued because of the line that has been standing in front of the theatre since the picture opened. It has been necessary to add extra men to the box office staff because of the interest the Washington public has shown in Sabatini's story. A private showing will be given President and Mrs. Coolidge at the White House some time next week, the arrangement having been made to show the picture at any time they can see it. "Scaramouche" opens here very shortly. "The White Sister," which is now occupying the Forty-fourth Street Theatre is doing very fair business and because of this, it is said, it will be removed to another house after "Scaramouche" takes possession of the Forty-fourth Street Theatre.



Photo by Evans.

JACK MULHALL.

He plays the leading role in "The Call of the Wild," which comes to the Cameo next week.

B'WAY FILM THEATRES OFFER GOOD BILLS FOR COMING WEEK

"Potash and Perlmutter" to Have Its First Showing at the Strand With Bernard and Carr in Their Great Stage Roles Transformed to the Screen.

BIG HITS HELD IN HOUSES

ABE WARNER.



Photo by Evans.

Whose Condition Remains Unchanged.

Clara Bow Gets Another Job.

That popular young flapper, Clara Bow, seems to have landed with both feet on the Coast. As soon as she finished "Maytime," Frank Lloyd borrowed her for the leading flapper role in "Black Oxen." As soon as she finishes "Black Oxen" she will return to B. P. Schulberg to play the leading feminine role in "Poison Paradise." We always said once Clara got started there would be no stopping her, and, having been her original booster, we feel very happy over the young lady's success.

Join Flynn Company.

The latest arrivals to join the Emmett Flynn company are Mae Busch and Raymond Griffith. They reached here yesterday and reported for work at once. Miss Busch has one of the leading feminine roles. Mr. Flynn, who is making a picture for Goldwyn, will only take exteriors in New York. Among the thrilling scenes in Manhattan is a head-on collision of the elevated railway. Any one who would like a job—apply to Howard Deitz. He is in on Sundays.

Gives Barrymore a Reception.

John Barrymore, according to dispatches received from the Coast, was given a big reception when he reached Warner Brothers' studios on the Coast. He has started work on "Beau Brummel" and will remain in California until it is finished.

At the Broadway Theatres.

The Strand for next week believes it has a picture that will keep them standing in line. Samuel Goldwyn's first independent production, "Potash and Perlmutter," founded on the famous story by Montague Glass, is that picture. Those who have had a preview say it is full of fun and it is as good as the original play was when Barney Bernard and Alexander Carr came into fame. Both these actors play the roles they created on the stage in the motion picture. Clarence Badger is the director and in the cast are Vera Gordon, Martha Mansfield, Hope Sutherland, De Sacia Mooers, Ben Lyon and Eduarde Durand. Joseph Plunkett has given "Potash and Perlmutter" an interesting supplementary program, both musical and film.

Those who failed to see "Ashes of Vengeance" when it played at two-dollar prices at the Apollo Theatre will see it at the regular Broadway prices at the Rivoli Theatre, where it will occupy the house as the chief film attraction this coming week. Norma Talmadge is the featured star and Conway Tearle plays the leading role opposite her while others in the cast include Courtney Foote, Wallace Beery, Josephine Crowell, Betty Fransico, Claire McDowell, Rorrest Robinson, James Colley, Andre de Beranger, Boyd Irwin, Winter Hall, William Clifford, Murdock McQuarrie, Hector V. Sarno, Earl Schenck, Lucy Beaumont and others. The story was written by H. B. Somerville, and the film production was personally directed by Frank Lloyd. Hugo Riesenfeld, who feels elated over having been able to get this picture, is giving it a special musical program.

"Six Days," founded on Elinor Glyn's well-known story, did such a good business at the Capitol this week that S. L. Rothafel has found it necessary to hold it another week. Corinne Griffith has the leading role in this picture, and Frank Mayo plays opposite her. S. L. Rothafel is preparing several new numbers on the musical program, which will supplement the second week's run of the picture.

Gloria Swanson in "Zaza" remains on Broadway for another week and perhaps longer if she is to judge from the number of people who have seen her perform in the Allan Dwan production. It moves from the Rivoli to the Rialto, where it will be the chief film production. Supporting Miss Swanson in the cast are H. B. Warner, Ferdinand Gottschalk, Lucille La Verne, Mary Thurman, Riley Hatch, Roger Latton and others.

The Cameo Theatre, beginning to-morrow, will have the first New York showing of Jack London's adventure story, "The Call of the Wild." This is released by Pathe, and is a story of a dog. Jack Mulhall plays the hero and Walter Long the man, who, feared by the dog, is finally killed by him to avenge his master. An extra attraction at the Cameo will be the official pictures of the Dempsey-Firpo bout.

First National Does Business.

First National has disposed of the Chinese rights of a group of fifty-five productions to China Theatres, Ltd., of Tientsin, China. The territory covers China, Macao, Hongkong and Vladivostok. Other sales reported by the foreign department are: A series of twelve Mack Sennett comedies to Ralph Minden of Amsterdam for Holland, "Daddy" and "Circus Days" for Spain, Spanish Morocco, Canary Islands, Portugal and Portuguese East and West African colonies to Compania Cinematografica Hispano of Madrid, Spain, and "The Virtuous Vamp" and "The Voice From the Minaret" for Bulgaria to the Pallada Film of Berlin.

Webb to Direct.

Concurrent with the announcement by Pathe of the release on October 7 of "Columbus," the first of its "Chronicles of America" series, comes the news of the engagement of Kenneth Webb to direct a number of the productions belonging to this group of historical romances.

Mr. Webb's first picture in the series will be that dealing with the story of the struggle between the French and the English for possession of the northeastern portion of America. The production will be made under the title of "Wolf and Montcalm."

A Line or Two.

The Pathe Company recently announced a drive for "all Pathe days" in as many theatres as possible. Somehow the idea got around that this was a change in their usual policy of selective booking, the exhibitors seeming to think that the Pathe slogan meant "All or nothing," and the publicity staff is now running itself ragged to offset the erroneous impression.



ELLA HALL,

Who is returning to the screen in her husband's productions to be made for F. B. O.

CAN'T KEEP SON ON $2,500, SAYS FATHER

But Surrogate O'Brien Issues Citations to Show Cause Why Allowance Should Not be Increased.

Surrogate John P. O'Brien yesterday issued citations to show cause why the allowance of $2,500 for the maintenance of George I. Tyson, 9 years old, who resides with his father, John H. Tyson of Yacht Club road, Riverside, Ct., should not be increased to $4,000 per annum from the funds of an estate of which the boy is beneficiary.

The boy's father, who is his guardian, says, although he is living in a house which cost him $120,000, the "upkeep of which is very large," he is not engaged in any business and is dependent on an income he receives from an estate which, he declares, is not sufficient to enable him to maintain his boy in a style and manner he believes his son is entitled to. Since Christmas last, he says, the boy has had whooping cough, bronchial pneumonia, trouble with his ears, typhoid fever, which has left him with a weak heart, making it necessary to take the lad to the South for his Winter.

Rose Nadaner, 16 years old, whose parents are dead, and who resides with a cousin, Belle Bart, who is her guardian, at 740 West End avenue, asks Surrogate O'Brien to allow her out of a small estate she is a legatee to, $108 with which to pay several doctors' bills. The girl says she left school to take a position at $12 per week in April last, but after two months had to give it up because of illness.

C. A. DUNIWAY DINED BEFORE DEPARTURE

Guest of Honor at Luncheon Conducted by American-English Speaking Union.

Sir Philip Pilditch, M. P. of England, and President C. A. Duniway of the University of Colorado, were guests at an informal luncheon at the Recess Club, 60 Broadway, yesterday given by the officers of the English-Speaking Union of the United States. Sir Philip, who is visiting America with his son, is chairman of important Parliamentary and local government committees, dealing especially with economic conditions.

President Duniway will sail for England to-day to become director of the American University Union in Great Britain.

Among those present at the luncheon were John W. Davis, formerly American Ambassador to Great Britain, and now president of the English-Speaking Union; Major George Haven Putnam, Charles C. Goodrich, Robert Johnson, of St. Louis; Robert F. Wilberforce, George P. Mellick, Robert Howard Gamble, H. J. Fisher, Charles P. Howland, Jerome D. Greene, Schuyler N. Warren, Jr., and John Daniels, executive secretary of the union.

Search for Silk Fails.

A week's search for thieves who stole a truckload of silk last Monday has failed to reveal their whereabouts, it was learned yesterday, when news of the loss leaked out. The silk, packed in twenty-two cases, was consigned from L. J. Filbert & Co. of Philadelphia to two Brooklyn firms. According to the story told by the truck driver and his assistant to detectives of the Beach street station, the truck on which the material had been driven from the Pennsylvania city was taken from in front of a restaurant at 376 Canal street, where the men in charge were at lunch. The silk was valued at $25,000.

FALLING CORNICE KILLS ONE, INJURES ANOTHER

Twenty-five-Pound Piece of Metal Strikes Man at Broadway and Cortlandt Street.

Part of a heavy iron cornice of the building at 171 Broadway, crumbled and fell six floors to the street yesterday, crushing one man to death and slightly injuring a second.

Broadway at Cortlandt street was jammed with noon-hour crowds when the iron plunged to the sidewalk. Fragments flew several feet in all directions endangering passersby, hampered by raincoats, and with their view cut off by umbrellas.

The dead man was Logan Philips, 40 years old, a civilian attached to the Army Engineering Bureau at 39 Whitehall street. His skull was crushed by the falling iron. Max Grossman, of 451 Sixty-first street, Brooklyn, was cut and bruised about the legs. Both men were treated by Dr. Preace of Broad Street Hospital, but Philips died as he was being lifted into an ambulance.

The mass of iron was damaged by corrosion which loosened it from the anchor bolts, it is believed. It weighed about twenty-five pounds.

At the Army Building, 37 Whitehall street, it was said that Philips has been attached to the Army Engineering Corps as a civilian "junior engineer" since 1907. His body was taken to the Old Slip police station, where it was identified by Walter N. Harper, a civil engineer, also employed in the Army Bureau. Philips's home was at 116 Ocean avenue, Bay Shore, L. I.

Grossman was sent home after treatment.

MABEL FORREST IN "THE SATIN GIRL"

Grand-Asher Star to Begin Work on New Film, With Norman Kerry Opposite.

Mabel Forrest will be starred in a Ben Wilson production entitled "The Satin Girl," according to Samuel V. Grand, president of Grand-Asher, who will release the picture.

"I am satisfied," said Mr. Grand, "that Mabel Forrest has everything that is required to satisfy the most exacting audience, for she is not only gifted dramatically, but possesses as well a keen sense of humor, sincerity and naturalness."

Norman Kerry has been engaged to play the lead opposite Miss Forrest.

GRANTED CHANGE OF NAME.

He Is Now Pierre Armand De Lapierre, Says Court.

Pierre-Armand Bedard, whose parents were Mr. and Mrs. Joseph A. Bedard, of Lynn, Mass., where he was born on May 23, 1895, will, through an order granted yesterday, be Pierre-Armand Bedard de Lapierriere on and after October 30.

Mr. Berard, who requested Supreme Court sanction for his proposed change of cognomen through Attorneys White and Case, resides at 66 West Fifty-third street. He set forth in his petition that he "is an American citizen," and that "his great grandmother" (he does not state which of the four) bore the name Bedard de Lapierriere, the latter part of it dying with her, as "the last of her line." Hence his desire to assume it.

Mr. Bedard's father owned the full name of Joseph Armand Bedard, and his mother that of Rose Louise Valiquet Bedard.

AGED WIDOW KILLED BY OWN APRON STRING

Mrs. Elizabeth Berry Found Strangled and Skull Crushed—Police Believe Sailor Assailant.

A great deal of mystery surrounds the death of Mrs. Elizabeth Berry, a widow of No. 5 St. Marks place, Brooklyn. Mrs. Berry, who was 63 years old, was found strangled to death yesterday in the back of her little candy store by Fred Hoppe, also of St. Marks place.

Hoppe, who had been accustomed to buy tobacco in Mrs. Berry's store, was surprised to see that the aged woman was not in the shop when he entered. He called her name, but there was no response. He walked to the back of the store and lifted a portiere that separates the store from Mrs. Berry's living quarters. He saw the old woman lying on her left side, and found that the apron which had worn had been torn into shreds and the strips had been used to choke her and tie her hands behind her back. Her skull had been crushed in with some blunt instrument.

Hoppe notified the police, and Inspectors Conboy and Sullivan were among the first to arrive at the scene of the murder. A host of New York detectives accompanied the inspectors. The motive of the slaying could not be for money, because Mrs. Berry was known just to make a mere existence out of her tiny store, and only forty-five cents were found in the cash drawer. Indications showed that the murder had been committed by a degenerate, because no person of sound mind could commit such a gruesome murder, the medical examiner said.

The condition of the small room showed that Mrs. Berry had put up a struggle for her life. No weapon could be found other than the small stove poker, but that did not have any blood stains on it. The neighbors said they had seen no one around the store at the time of the murder, but the police believe that a man described as a sailor of the merchant marine, who was lurking near the store about 9 o'clock yesterday morning, is responsible for Mrs. Berry's death.

Spafford to See "Chauve-Souris."

Commander E. E. Spafford, newly elected head of the New York State American Legion, will make his first official appearance as a commander when he will occupy a box at the Jolson Theatre Sunday evening, where, through the courtesy of F. Ray Comstock and Morris Gest, and of Lee Shubert, who is donating the use of his theatre, a special performance of Balieff's "Chauve-Souris" will be presented for the benefit of the Veterans' Mountain Camp Drive. It is announced that a large delegation of legionnaires from the metropolitan posts will attend.

HOLD WITNESS IN CASE OF 'KING OF BOOTLEGGERS'

On motion of Major John Holley Clark, Jr., Assistant United States District Attorney in charge of the prosecution of Emanuel H. Kessler, called by Federal officials the "King of the Bootleggers," and twenty-three others indicted for the alleged looting of the Republic Warehouse, 541 West Thirty-fourth street, of 4,000 cases of Scotch whisky and 200 cases of champagne last year, Judge Charles M. Hough, of the United States Circuit Court of Appeals, yesterday issued warrants for the arrest of Edward Ward, a former prohibition agent, and Robert Kelterborn, a saloon keeper, as material witnesses in the Kessler case, which is expected to be brought to trial in October.

Ward and Kelterborn, after being taken into custody, were arraigned yesterday before Judge Joseph C. Hutcheson, who fixed bail for their appearance at the coming trial. Ward, who lives in West Thirty-fourth street, was released on bail surety bond for $500, and Kelterborn, who is in business at 966 Sixth avenue, furnished a similar bond for $1,000.

Ward, who two weeks ago resigned his position as a prohibition agent to return to his trade as a printer, was greatly surprised at being taken into custody on the fear that he might leave the jurisdiction before the Kessler trial. He says he was the man that discovered the looting of the Republic Warehouse and furnished the information which led to the recovery of most of the liquor, which was hidden in a sealed cellar on East Forty-third street.

Kelterborn, according to the authorities, bought some of the whisky taken by the alleged conspirators, who robbed the Republic Warehouse.

SEMINARIANS SET SAIL.

The liner America departed for Naples and Genoa yesterday carrying among her forty-one cabin passengers, eight Francisco and divinity students en route to Rome, where they will spend five years completing their theological studies at the Internationale Collegio Serafico. They will be ordained in 1928. They recently finished their novitiate at St. Francis College, Athol Springs, N. Y., and were accompanied to the pier by their Father Superior, Rev. Cyril Kita, O. S. F. C.

Among other passengers who departed on the America were Mr. and Mrs. Edson Grenell, of Detroit. Mr. Grenell is European correspondent for the Detroit Free-Press. He will stay in Italy indefinitely.

The liner carried sixty-four cabin passengers and four deportees.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

Telephone, 3400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

The Film as a Message to Uncivilized Countries Must Be Carefully Chosen.

Motion pictures as an aid to civilization and the responsibility they entail as such is the subject of an editorial in America, a Catholic magazine. The film, this editorial believes, carries a far greater message of civilization than the book and the magazine for the reason they enter where the book, the magazine and the paper are denied admittance. In the words of the writer:

"You may scatter a million Bibles up and down the South Seas, but you cannot guarantee that they will be read. It is much different, however, with the movie. Let the machine begin to click along the sunny waters that Melville has made classic and the happy islanders will cease their sports and listen to the modern message of Western civilization. They need not understand the words that are punctuating the graduation of the film story. Indeed, it is a good fortune they do not, for the movies' paragraph is generally bad literature and often poor grammar. But the savage eye can read the picture message. Gesture, facial expression, pantomime form the real world language that is independent of tongue and tone."

And because of this sway of the film in the heathen countries the moral tone, the America Magazine believes, should be high and the subject matter correct. The Indian correspondent of the London Times likewise makes a plea for a better class of films in the Far East. He writes of India:

"In India probably nine-tenths of the population are illiterate. The native never seems to grow up mentally and the average audience at these picture theatres is, therefore, composed of those who are mature in body and immature in mind. To them are exhibited sex films made in American studios and films in which violence is the main thing. With these may be sandwiched a comic film showing a white man carrying out a series of ridiculous antics. The result is inevitable. Such films are harmful, but there are others that do a great amount of insiduous damage."

The London Times naturally calls attention to the fact that these films are American made, and suggests as a remedy a film league of nations where certain members of the industry could unite and control the exchange of films. What seems to worry the Times the most is that the picturization of the Englishman on the screen will cause the native to lose his respect for the white race.

What the America Magazine says is worthy of attention. Discrimination should be exercised in sending films to countries where there is no civilization. Where the motion picture is a medium of disseminating knowledge the subjects shown should be selected with every care. It is wrong to give these people a false idea of life and we can see how such a thing is possible through motion pictures, but we think the London Times article was probably written from another viewpoint than that of the magazine. The monopoly that the American film has is a source of continual discomfort to the Englishman, who never fails to find some fault with the American motion picture industry. If there were a film league of nations we should have England refusing to admit any American films in any foreign country.

Before such a step is taken we deem it advisable for the American producer to keep an eye on the films sent to foreign countries so that he need not come in for any future criticism on the degrading influence of his wares. The recent films made by the reputable producers contain none of those things mentioned in the London Times editorial. The films shown in India must either be very old or of the wild cat brand, unrecognized in this country.

English Exhibitors Threaten Members of Parliament for Neglecting to Further Abolition of Tax.

English provincial cinema managers are, it appears, much exercised over the failure of certain members of the House of Commons to further a measure for the abolition of the entertainment tax. It appears also that great excitement has been caused by the action of J. R. Remer, M. P., and Captain Berkeley, M. P., who have made public letters received by them from the entertainment tax committee, said letters containing threats to pillory them on the screen for their failure to carry out ante-election promises to fight for the abolition of the tax.

It is claimed that at the last general election pledges were asked for and given by over 400 members of the present House of Commons to the support of such a measure. Now, however, and since the matter has been under debate, many if not most of the M. P.'s have appeared to be somewhat apathetic in the matter. This is what has angered the theatre managers, who have for this reason threatened reprisals in the form of screen publicity and photographs of the recalcitrant members of the House to be displayed before a supposedly indignant public. There appear to be as many ins and outs in the matter of getting effective legislation for English amusement purveyors and gorrs, however, as in our own America, for one Mr. Hemmerde, M. P., who seconded an amendment for the abolition of the much-discussed tax, was quoted as saying he did not believe that the "whole benefit of the abolition of the tax would be given to the playgoer for some time to come," while Sir Alfred Butt and Sir W. de Freece (husband of the inimitable Vesta Tilley) disagreed with this point of view and opined optimistically that the public would at once receive the benefit of the reduction—and there you are!

Just what good can be had from exposing by means of the cinema those M. P.'s who have not voted in accordance with the wishes of some theatre managers is not exactly clear. The public is strangely, or one might say reasonably apathetic about political squabbles, and even though their interest is at stake, doubtless would be more interested, as one English paper affirms, in seeing Valentino or Chaplin on the screen than in having to gaze at the uninteresting features of the M. P. who is on the outs with the theatre manager. The same newspaper adds that in extenuation of those members of the House of Commons who have appeared not to be keeping their before-election promises, it must be admitted that many of them were "pledged merely to support the abolition of the tax at the earliest possible moment consistent with the financial position of the country, and they support the view of the Government that that moment has not yet arrived."

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

"ZAZA" is about the best example I know of public opinion versus the press. The criticisms handed the motion picture version of Mrs. Leslie Carter's play were not exactly what one could call complimentary. Criticism was aimed at the up-to-date ending of the story, with the marriage thrown in for good measure when by every token "Zaza" should have gone to the grave mourning Dufresne. Probably the critics are right. These liberties are a bit thick, but the motion picture public finds no fault with "Zaza" opportunity to wear a wedding ring. The picture as it stands suits them down to the ground—so who are we to pick flaws.

I went to see "Zaza" on Thursday afternoon. Every seat was filled and there were many people standing. Tell me when such a condition has prevailed in any of the Broadway theatres at an early afternoon performance. Most of the motion picture houses feel they are doing good business if the theatres are comfortably filled in the afternoon. Did the public find fault with the obvious motion picture additions? It did not. The very things we found fault with—they enjoyed.

What brought these men and women into the theatre during the busy afternoon? The story? Partly—Gloria Swanson possibly, Allan Dwan perhaps. All three had something to do with this rush for tickets.

"Zaza" No Longer Naughty.

Before the day when Havelock Ellis, D. H. Lawrence and other sophisticated writers wrote frankly and unabashed of the love between the sexes, "Zaza" was considered deliciously naughty. An actress falls in love with a married man and lives with him until she learns there is a wife and child who will suffer from her wrong-doing. Then she gives him up—making a supreme sacrifice that the romantically inclined have adored since the day when Mrs. Leslie Carter gave the stage the bewitching "Zaza." Many waters have gone under the bridge since those days and "Zaza" is no longer considered immoral or improper. Still its reputation has lived on, and that may be one reason why so many people have flocked to the Rivoli Theatre this past week.

Another may be because an Allan Dwan production was advertised. Past experiences with Mr. Dwan have proved that he can be depended upon to furnish lavish sets, marvelous costumes and a bizarre note that makes him as popular with the flappers and their older sister, as Robert Chambers was in the days when his books were listed among our best sellers. Now Mr. Dwan will probably not like to hear this. He would much rather have a following because of the deep serious dramatic work he brings to the screen—but if he did he would not be as valuable to Famous Players-Lasky as a director as he is to-day. He is valuable because his pictures sell. No matter what the critics and the intelligensia say Allan Dwan is a sure box office winner. No Allan Dwan production will lose money. The exhibitors knew their public will eat alive all of the Dwan pictures. From the standpoint of a good production. "Lawful Larceny" was pretty bad. Samuel Shipman's play was murdered, but as Sammy himself said the other night. "What can I say when it is breaking records all over the country." It is one of the best money makers Famous Players-Lasky has had in a long time.

Now about Gloria Swanson. "Zaza" is the best thing she has ever done. To-day Miss Swanson is the best bet Famous has as a woman star. During some of her poor pictures I thought that she had lorgotten. But I changed my mind last Thursday. Gloria Swanson gives a performance that is artistic from the standpoint of character creation, as the one who went with me said. She is like Bernhardt in some of her scenes. As a street gamin, a sort of glorified "Kiki," there are times when Miss Swanson is too much to the slapstick. But in her characterization of the impulsive loving, hoydenish French girl she has to have her moments of Louisefazending.

Does Her Best Work in "Zaza."

One of our writers on motion picture happenings remarked that if Gloria Swanson were some new one and suddenly appeared as "Zaza" she would be a sensation. I believe whatever popularity Miss Swanson has lost with some of her poor pictures she has regained and more in "Zaza." There are probably Gloria Swanson fans now where there never were before.

So Miss Swanson is one reason why the Rivoli is doing such a good business. And now—while we are wondering why Famous Players did this and that with the story, and why they married "Zaza" when she should have repented for her sins in sack cloth and ashes to her dying day, let us use the brains that were given us. As Peter Weston said, "God gave me brains and then I went him one better and used them." If God gave us brains let us use them. If he didn't let us try and reason anyway.

The public has proved conclusively it adores the Allan Dwan type of picture. It proves that "Zaza" is to the good so far as our theatregoers are concerned. Now we ask can Adolph Zukor and Jesse Lasky afford to ignore that public. If the fans want a married "Zaza" and are willing to pay for it, by all means let them have one. Artistic preachments are all very well but its commercial value that both exhibitor and producer are after and as much as we would like to see these films improved we are forced to say, "The public be—not damned, but satisfied."

It is a fact that many of the pictures lauded by the critics have starved to death, while others panned have lived and flourished and died a ripe old age after many months of usefulness.

As for "Zaza" we are not insensible to its weak points, neither are we blind to Gloria Swanson, who appears in a new light and redeems herself for whatever faults she may have had in the past.

Adventures of Tom Terriss.

A talk with Tom Terriss these days smacks of marvelous tales that are not unlike the famous Arabian nights, only the stories that Mr. Terriss tells are true, and the adventures really happened to him although he says now it seems like a dream. New York and twentieth century civilization are too far removed from Egypt and the exploration of tombs to have any association.

TOM TERRISS.



His Adventures in Egypt at the Time the Tomb of King Tutankhamen Was Opened Sounds Like a Page From the Arabian Nights.

When Tom Terriss first went to the land of the Pharaohs he did not know that he was to become a member of the late Lord Carnarvon's party, but being an Englishman he was received into the bosom of the family and was entertained at the Moslem House, built by Lord Carnarvon's partner, Harry Carter, almost as soon as he reached Egypt.

After Mr. Terriss related his plans for filming "Fires of Fate," the story by Sir Conan Doyle, Mr. Carter invited him to be one of the twenty-four who were present at the opening of King Tutankhamen's tomb. The Queen of Belgium was also in this exclusive party which will go down in history as having been the first expedition of this kind ever planned. The death of Lord Carnarvon, said by the superstitious to be caused by his interference with the last sleep of King Tutankhamen, may prevent other excursions, although Mr. Terriss was loud in his assertion that Lord Carnarvon's death could not have been caused by anything but natural causes.

"Tell me something of your sensation when the tomb was opened," I asked Mr. Terriss.

Actual Sarcophagus Never Opened.

"The actual sarcophagus containing the body was never really opened," he said. "But I will say the excavation of the tomb was the most thrilling experience I have ever had. The tapping of the hammers on the wall was like some unearthly noise, it rang out so loudly in that quiet room where not a word was spoken. We stood in a huge room which led up to the actual burial place of King Tutankhamen. We had expected to find another huge room. Instead of that the sarcophagus was right up against the wall. A cold blast of air that followed the caving in of the wall was the weirdest sensation I had ever experienced. It was exactly as if some one had turned on a faucet of ice cold water down our backbones. The sarcophagus," went on Mr. Terriss, "was never opened because Lord Carnarvon took sick and died."

"Weren't you superstitious?" I asked him. "And weren't you afraid that you would get sick?"

"Well, I have been sick," said Mr. Terriss. "I have had malaria or some darn thing ever since I came home, but I am not in the least superstitious."

The Oldest of Them All.

Mr. Terriss had an experience which he considers more thrilling than the opening of King Tutankhamen's tomb. Some French explorers discovered a tomb said to be seven thousand years old. It was so old that the body buried there was not even mummified,—it having been buried before mummies were in fashion.

"I was invited to be on hand when the tomb was opened, and arose at 3 in the morning not to miss the great event. The body had, of course, crumbled to dust. The skull was removed from the body and we were all amazed to see the black beard still on the chinbone. I asked permission to touch this skull and was the first man to touch it. I thought 'Here am I, Tom Terriss, a motion picture director in the year 1923, touching the body of a man who lived more than 7,000 years ago.' It was something to think about."

Of course we can think of many things much more exciting than touching a skull. In fact an excursion as Mr. Terriss describ could not appeal to us at all. But there is no accounting for tastes.

The tales that befell this intrepid motion picture man and his company consisting of Wanda Hawley and Nigel Barrie and others will never be forgotten. Probably when their grandchildren gather around their knees they will hear of the filming of "Fires of Fate" and all the trouble it caused, both physical and mental, in getting itself transferred to the silver sheet. A few of these little difficulties were told by Mr. Terriss.

Not All Sunshine.

Sometimes they would be held up a week at a time by rain and then again the intense heat would make them ill. The flies were thicker than thieves and Miss Hawley and Mr. Barrie constantly complained that it was difficult to make love with flies crawling up their hands, ears and clothes. There were millions and millions of these flies around Luxor and it was necessary to have several men with fly whisks fanning the area outside the picture so that they could get the scene without these troublesome insects trying to wrest the honors away from the stars.

Mr. Terriss believes that his picture is censorproof all but one scene and that is some "shots" that he was able to get of some fanatical dancing dervishes. These are natives of Egypt whose religion compels them to suffer and this they did to an extent that made Miss Hawley faint and caused Mr. Terriss, who never batted an eyelash when he explored the dank, dark tombs of the ancient kings, to almost pass out of the picture.

"These dervishes," said Mr. Terriss, "whirl themselves to and fro to the music of their weird instruments. Many of them while they danced pierced their cheeks with long, wicked-looking skewers until the blood poured, others bit live scorpions in half and ate them, and others tore the skin from live snakes and swallowed them. A few other pleasant little members of this party broke glass with their teeth and ate it. Not satisfied with this pastime, some of them danced upon spikes and sharp nails with their naked feet while droning their monotonous incantations. Not getting enough pain from this, they hit each other over the top of the head with long wooden poles." Mr. Terriss said that although he was able to get these scenes, they are so horrible he may never show them on the screen even though the censors do feel that their educational value would make them permissible.

I was relieved when Mr. Terriss told me that their trip to Egypt had its pleasant moments, that the country was very beautiful and that they were able to get some lovely scenic effects. Right now he is showing "Fires of Fate" to several interested distributors, and he expects any day to make his decision on his releasing plans. Personally, I am very anxious to see this picture made right on the place where the Sphinx grows and smiles its inscrutable smile year after year.

One of the wonderful things about the picture is to be able to see the pyramids, the desert and all that land near Cairo, Alexandria and Luxor without going there. We are going to look for all the pleasant things in the picture and forget all the hectic adventures, but I think we should take into consideration some of the hardships involved in getting these Egyptian scenes. There is much more that Mr. Terriss wanted to tell me, but I was afraid if I took any more time away from my work I wouldn't be able to write every-day motion picture stuff. I'd be thinking of tombs of ancient kings and the treasures left there by these rulers of long ago.

Some day I hope to stumble upon some treasures either in a tomb or on a desert island. I think I prefer the desert island. It, at least, is light and alive.

Hope Drown In Play.

Pretty Hope Drown, the heroine in "Hollywood," who simply could not get a job in the movies, although all her family had a chance to act on the screen, is proving to the world that she can get a job on the stage. She plays the part of the maid in "Peter Weston" and is as pretty off as she is on the screen. Miss Drown had ambitions to go on the stage, and, although she did play the leading role on the screen, she did not let that stop her when she had a chance to do a bit on the stage. She took her small part and believes she is going to prove that Hope Drown before the footlights will be nothing like the girl in the picture. We hope she will succeed.

Frank Dayton Contributes.

Frank Dayton, formerly an actor with the Essanay Film Company, contributes the following verses founded on the Dempsey-Firpo fight:

"UNDER THE SHADOW OR COOGAN'S BLUFF."

"Under the shadow of Coogan's Bluff, on
a cool September night,
Two men of brawn, and courage, met in
the greatest fight
Seen for generations, by a crowd that filled
each seat.
Let's break the outer shell of things and
get right at the meat."

"'Tis not of the howling multitude, this
picture we shall draw,
It's of the greatest prizefight we'll say
we ever saw
Of blows that lashed our heart chords,
and racing like champagne
Through our blood, like thrills of madness
that we'll never feel again.

"We were frenzied with excitement, our
lust for blood was bad,
Intensely drunk our feelings, we were
raving, howling mad.
And all for what? A titular fight by
men of great renown,
One who sought to take, and one to save
a precious crown.

"'Wild Bull of the Pampas,' with the
strength of caveman killers,
Was one on whom grew shaggy hair like
that upon gorillas.
The other, every whit as strong, whose
pennant there unfurled,
Proclaimed that he was Champion Fighting Wonder of the World.

"The gong is rung, the fight is on, we're
breathless, not a sound,
Except the crash of gloves to head and
body through the round.
And then—an instant's vision of badly
shattered hopes,
As a punch, or push, sent Dempsey crashing backward through the ropes.

"A hush; and then a mighty roar. We
can't describe the thing,
As Dempsey grabbed the lower rope and
landed in the ring.
A clinch, and Firpo lost his chance to win
the champion's crown;
For Dempsey's blows, just seven times,
had knocked the Angel down.

But Luis proved his gameness when he
hit the resined floor,
He pulled his shaking body up and waded
in for more.
And Dempsey took some fearful blows,
which showed the mighty throng,
He was game, or else he'd never lasted
till the gong.

"In fifty-seven seconds of the final second
round,
This marvel fight was ended and Dempsey
still is crowned.
A left to 'solar plexus' and a right to
Luis's jaw,
A count of ten, a howling mass; for Luis
all was o'er.

"Along the road in future years, when
we're seer and old,
We'll tell the greatest story of a scrap
that's ever told.
Where every one conceded there was never
such a fight,
As witnessed at the Polo Grounds that
cool September night."

Farina Signs.

No story in recent years has handed the New York motion picture people such a kick as the item flashed from Los Angeles that Farina, the little Pathe pickaninny, had signed a contract for a long term with Hal Roach. Farina is only 2 years old and he is as black as the ace of spades. It sounds so awkward to say "he" because Farina has always been supposed to be a girl. Mr. Roach realized what her popularity is and how important she is to "Our Gang" comedies and he lost no time in tying her up. Farina's family has profited greatly by this popularity. They now own an automobile and are the envy of all the other colored families in Hollywood. This motion picture business is amusing. Here is this little colored child earning a big salary and not knowing what its all about.

Many of Them in Vaudeville.

Grace Kingsley, who furnishes columns of news for the motion picture people of Los Angeles through the medium of the Times in that city, says that when Larry Semon completes his last two-reeler for Vitagraph he will take a flier in vaudeville before he begins on his contract with M. H. Hoffman. Just what the act will be is not disclosed, but Miss Kingsley says that negotiations are on. She also stated that Carter de Haven and his wife, Flora Carter de Haven, are likewise planning to return to the two-a-day. Madame Nazimova is already in vaudeville, having been booked in a new act, "Collusion." Ruth Roland has proved the surprise of the vaudeville season as, according to reports from the Coast, she is a veritable sensation. She does a singing act which is perhaps better for her than her motion picture work. Theodore Roberts is another one who has been making money in vaudeville. Ruth Stonehouse has also deserted the screen to play in a sketch called "To Oblige Myself." This is not Miss Stonehouse's first experience in vaudeville, she having played in Chicago some years ago.

"White Sister" Stays on Broadway.

Although "Scaramouche" is destined to open at the Forty-fourth Street Theatre on October 8, it is said that "The White Sister" will not leave Broadway. Lillian Gish's Italian-made film has gone much bigger than any one expected and is doing such a good business that inspiration is feels justified in taking another theatre. Just where it will be removed we do not know, but we understand that negotiations have been on for the removal of this picture to another playhouse.

Enid Bennett in Cast.

Enid Bennett manages to keep busy these days. The latest word from the Coast places her in the cast of "The Living Past," which Metro is making from the novel by William C. Locke. Harold Shaw is directing her. Mr. Shaw is the brother-in-law of Viola Dana and Shirley Mason and the husband of Edna Flugarth.

To Give Young Fairbanks Big Part.

We hear it whispered that Famous Players-Lasky have made big preparations for young Douglas Fairbanks, Jr., and that his next picture will be a special. Of course, it is rather difficult to get vehicles for this young man because his age makes anything but light comedy dramas prohibitive. He is said to have inherited his famous father's smile and to be a great asset to motion pictures, at least that's what Famous is saying.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Peter Gridley Smith, who as head of his own bureau, handles publicity for various producers and stars.

Peter Gridley Smith began his career in the movies as photoplay editor and critic of The Billboard. A highly laudatory review of "Hypocrites" in which he proved himself a past master in the use of superlatives, won for him the position as press agent with a picture company. His early training was received under the guidance of one Harry Reichenbach. In spite of his interest in his new work, deep within the soul of Peter Smith there lurked a longing to become a jazz artist. In off-hours he divided his time between writing popular (?) songs and being a trap drummer in an amateur orchestra.



PETE SMITH
By Gene Ross

When the Famous Players-Lasky decided to form subsidiary companies, Mr. Smith was placed in charge of the Afterpit branch, where he handled publicity for Mary Pickford, Douglas Fairbanks, Bill Hart and Elsie Ferguson. Later when he won for himself the position of "director of publicity" for Famous Players, he settled down in what he describes as "a handsome office with some forty people responding to his push button." After five years with this organization, he signed on the dotted line to serve Marshall Neilan in a similar capacity, and went West to handle his new job.

When Douglas Fairbanks needed some one to exploit the road shows of "Robin Hood" he prevailed upon Mr. Neilan to let Pete do the work, and it is said that the athletic star attributes the success of his picture to none other than Peter G. Smith himself. At any rate this experience taught the ambitious young press agent that variety is the spice of life, and on his return to Hollywood he decided to start his own company.

He now conducts a publicity and exploitation bureau with offices in the United Studios in Culver City, and in addition to Mr. Neilan's productions, he hopes to tell the world that the best being made are those bearing the trademarks of Tourneur and Victor Fisher. And Evelyn Brent, Helene Chadwick, Marjorie Daw, Lloyd Hughes and Blanche Sweet are his idea of the last word in cinema artists.

Like most of the members of Pictureville, Pete owns two houses and a number of choice lots in Hollywood. He is 30 years old and up to the present time has never had sufficient courage to have his picture taken—thus the silhouette on your left. He was born and raised on Broadway, in New York, and is the father of a 3-year-old son, Douglas, named for the w. k. Fairbanks. Before becoming a writer he was attracted by the idea of a career as a stenographer, but when the Pitman method failed as an outlet for his genius, he at once became critic for The Player, published by the White Rats.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

"Gag Men" Overrated.

Motion Picture Editor, The Morning Telegraph:

I was perfectly thunderstruck when about a week ago I read that the men who write the jokes for the motion picture subtitles get from $500 to $1,500 a week, and that they don't demand such salaries, but that the producers give it to them cheerfully. To me they do the comedies more harm than good. I don't think the worst slapstick that ever was made could be put over with a lot of forced and stupid jokes, and believe me, some of them are unbearable. It's true that while there are plenty of actors and directors and technical experts, "gag men" (as they call them) are scarce. Yes, I should say they are scarce, and with the exception of the ones who write Harold Lloyd's titles, I don't think they're worth a dollar and a half a week, much less $1,500. Mack Sennett's, too, are sometimes very good, but I don't know how they get away with the average two-reel atrocity they call a comedy. What boobs the producers must think we are!

Yours for, bigger and better two-reelers, W. B. Johnson.

New York City.

Theda—but Not as Juliet.

Motion Picture Editor, the Morning Telegraph:

In spite of the fact that the thought of Theda Bara as Juliet drove Edward E. Jeukins to write verse, I am obliged to take issue with him as to Miss Bara as a selection for the role. I can't understand how he could believe her to be "naturally fitted for the part of Juliet. To me she hasn't the first qualification. I saw her once as Juliet, and once was enough. There are many things that Miss Bara can play. I kind of miss seeing her these days. I used to get many a laugh out of those heavy vamp pictures. But how any one can see her as Juliet is beyond me. And by the same token, Norma Talmadge is not my idea of an ideal Juliet. I think the right one is still to be chosen.

One of your readers suggested transferring Jane Cowl's portrayal to the screen. Why not? She is really ideal. A number of years ago she was in a picture and she didn't photograph very well, but I think that was more the fault of the cameraman than of Miss Cowl. If it is true that the camera doesn't lie, then Miss Cowl ought to be a sensation as Juliet on the screen, for there is no denying her beauty. When Mae Murray first went into pictures she photographed hideously, too. Although she has developed an eccentric style and behaves like a jack-in-the-box now, she does "screen" well.

Let us have Theda as Camille or Lucretia Borgia, but not as Juliet.

Thine as ever,
C. B. L., A Faithful Reader.
Peekskill, N. Y.

What Can the Poor Girl Do?

Motion Picture Editor, The Morning Telegraph:

I saw by your paper last Sunday that many people are dissatisfied with Mary Pickford's new picture because she has her hair done up on top of her head. I never heard of such a stupid point of view. A while ago they were complaining because she continued to play the little ragged-Ann parts. There was considerable comment about the fact that it was time she began to play grown-up parts. In the reviews of "Fauntleroy" many of the critics spoke of how much better she was as the mother than as the child.

Now she produces a really beautiful picture, "Rosita," in which she not only gives a splendid performance, but is supported by a particularly capable cast, engages the services of Ernst Lubitsch to direct it, and certainly there's nobody directing in his class, and just because Mary has her hair up, exhibitors feel that the people won't go to see her. I think "Rosita" is the best directed picture I ever saw, and I think in it Mary Pickford does her best work. It's a credit to her, whether the morons think so or not.

Faithfully yours,
S. R. Goodman.

Brooklyn, N. Y.

MORE FROM A POET OF THE MOVIES.

Motion Picture Editor The Morning Telegraph:

Will you please give space in The Morning Telegraph to the enclosed verses and greatly please a motion picture enthusiast?

Sincerely,
Edward E. Jenkins.

"NANCY FROM NOWHERE."

(Bebe Daniels.)

Lovely Nancy, is it fair
Not to tell from where?
Your admirers with hearts elate,
Waiting at every station gate.

Have you far to go?
We will make your journey slow;
Our long remembered joyous day
When you passed this way.

Oh, conductor of Nancy's train,
Bring, oh, bring her back again;
Else we stand at every gate.
Her admirers with hearts disconsolate.
—Edward E. Jenkins.

1337 North Thirtieth street, Philadelphia, Pa.

GIVE US MORE LIKE "BILL."

Motion Picture Editor, The Morning Telegraph:

I'm not a movie fan, in fact I usually detest pictures, but when I really see something worth while I like to talk about it. Last week at the Rialto Theatre I went to see the screen version of a once very popular play, "Salomy Jane," and was a bit disappointed in the picture. To my surprise they showed an added attraction. The picture was called "Bill" and I believe was taken from the story, "Cranquebille," by Anatole France.

I also noted this picture was sponsored by Dr. Hugo Riesenfeld. It was delightful, not with its massive scenery, or whirlwind action, but its true to life portrayal of human nature and its exceptionally fine acting. Please, Dr. Riesenfeld, pick some more films of this kind and I know you'll make movie fans of a whole lot of people who are tired of the stereotyped pictures one sees nowadays. Give us pictures that are life studies. Give us some more pictures like "Bill."

Yours truly,
Philip Barrison.

New York.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

FIELD FOR INDEPENDENTS IN THE VAUDEVILLE HOUSES

President of New York Motion Picture Owners Complains That Films Required by His Theatres Are Not to Be Had at the Exchanges.

DAVID SMITH IS BACK

By LOUELLA O. PARSONS.

HERE is a valuable tip for independent producers with wares to sell. Harry Brandt, a brother of William Brandt, president of the New York Motion Picture Owners, complains that he is having great difficulty getting enough films for the six houses in which he is interested.

"I have appealed again and again to the film exchanges only to be told there isn't anything on hand," said Mr. Brandt. "The situation is serious—here we have six houses waiting for attractions. I cannot understand why the pictures are being held up. Our houses are not the only ones that are suffering, but other exhibitors are making the same complaint."

William Brandt, the owner of these six houses, coroborated what his brother said.

"This is the season," said William Brandt, "when our patrons expect special attractions. After Labor Day we usually come out with a big smash and our people expect it. This year all the big attractions are playing on Broadway and we did not have a good picture available to put in our theatres. We are running reissues rather than take the risk of showing mediocre films. The situation, as my brother says, is worth consideration. If we do not get some relief I do not know what will happen."

Mr. Brandt said that some of the pictures that are being shown at the legitimate houses are being run at a loss when if the exhibitors could get them they would make money for both the producer and the exhibitor.

Back After Nine Years.

The fatted calf was killed over at the Vitagraph studios in Brooklyn yesterday afternoon to celebrate the return of the prodigal, the later being David Smith, brother of Albert E. Smith, president of the company, who has arrived in New York on his first visit in seven years. In 1914 David went to California to join the producing unit at the studios, and has had his nose to the grindstone ever since. He is here now for a vacation, but will also take up the subject of coming pictures with the Vitagraph officials. Just before coming East Mr. Smith wrote "Smiles" to his screen production of "The Man From Brodney's," taken from the George Barr McCutcheon novel.

Mr. Smith says that he believes the motion picture public wants the finest things of literature and drama and poetry screened, but he favors the production of big, modern stories as well as those of other generations.

J. D. Williams Home.

J. D. Williams is home from what he characterizes his most successful Western trip. He came in late Saturday morning and was so busy yesterday it was impossible to get in touch with him. There is no doubt that Mr. Williams transacted some important business while he was out of town, but it was impossible to get any information from him, and since we hate to print rumors, we are not giving even so much as a hint of some of the news that was whispered round town yesterday. George Kleine treasurer of the Ritz Carlton company and chairman of the board of directors, is due in town Wednesday night, when we hope to get some additional news from this company.

Betty Compson to Marry.

One of the British film magazines which tells of the happenings of motion picture stars says that Betty Compson will marry Sir Charles Higgins. Miss Compson went abroad to make a picture called "Woman to Woman," and she was paid something like $50,000 on her contract. Apparently they did not think this was too much money in England, for she is to make two more pictures there for the Stoll company. It is said that she is a great favorite on the other side and that Sir Charles met her and fell in love with her at first sight. Well, a lot of our stage celebrities have married lords, why not some of our motion picture people?

Barbara La Marr Returns.

The Century yesterday carried a great many interesting people. On board was Barbara La Marr and her new husband, Jack Dougherty. Miss La Marr is to start work on "The Shootin' of Dan McGrew" as soon as she reaches Hollywood. She is making this for Sawyer and Lubin. Other people on the Century were Edgar Selwyn and Walter Wanger, who went to Chicago on business. Walter Wanger, who has established a reputation in London as a manager of motion picture theatres, is in this country for a brief visit.

The ten best pictures from the standpoint of selling value have been compiled by United News. Mind you, these are not the best pictures from the critics' standpoint, but from the box office. United News is getting this list up each month, and it is interesting to note that the best sellers are judged by statements of exhibitors in all parts of the country. "Human Wreckage," Mrs. Wallace Reid's anti-narcotic propaganda picture, was the best selling picture last month,

DOROTHY MACKAIL.



Photo by Ira Hill.

She signed a contract with Famous Players-Lasky Saturday Night and Will go to the Coast to Make a Picture for Them.

the figures compiled by the exhibitors show. "The Spoilers" crowded "Main Street" and "The Bright Shawl" from the list of best sellers for the previous month and took its place among the ten best. The statement furnished after a canvas of exhibitors throughout the country gave the following ten as the best money makers of this last month: "Human Wreckage," "Safety Last," "The Spoilers," "Enemies of Women," "Robin Hood," "Daddy," "Within the Law," "When Knighthood Was in Flower," "Dr. Jack" and "Down to the Sea in Ships."

Signs Dorothy MacKail.

Dorothy Mackail, who more and more is beginning to be one of the favorites among leading women in motion pictures, has just signed a contract with Famous Players-Lasky. She leaves for the Coast October 2 to play the leading role in a picture for Paramount. She may make another, the film company having retained an option on her services. Just now she is hurrying to finish some exteriors in "The Fighting Blade," Richard Barthelmess's next picture, but, of course, she is pretty much excited over going to the Coast.

Goes to the Ambassador.

"The White Sister" has done a much better business than any one expected and so it will move to the Ambassador Theatre next Sunday night to continue its Broadway career. "Scaramouche," the Metro production made by Rex Ingram and which has been doing such a good business in Washington, takes possession of the Forty-fourth Street Theatre September 30. In other words, it follows "The White Sister" as the attraction at this playhouse. It probably opens a little bit sooner than any one expected because the Inspiration company did not want to run the risk of losing the Ambassador, and so the theatre was engaged a week sooner than the Lillian Gish picture was scheduled to leave its present location. Now both pictures have Broadway theatres, and so every one is happy.

To Bar Visitors.

A recent ruling has gone into effect whereby motion picture studios will not allow visitors while pictures are in the making. This will, no doubt, be a great disappointment to visitors who go to the Coast with one purpose in view, that of seeing films being made. Conway Tearle, when interviewed on the subject, said that he thought it was high time some one put a stop to permitting people to call at the studios at any time of the day. He said that during the time "Ashes of Vengeance" was being made at least $25,000 was lost through visitors because scenes were stopped so that some player could be introduced to the callers. M. C. Levee, president of United Studios, in talking over the matter, agreed with Mr. Tearle and said that in his opinion at least $100 was lost every time a visitor entered a studio.

Burlesque "The Covered Wagon."

Will Rogers will make "The Covered Wagon" as his next picture. Of course, it is a burlesque on the famous "Covered Wagon," and will have all of the high spots of the famous historical film epic in its comedy scenes. Work has already been begun by Hal Roach, who is making a series of Will Rogers pictures under the direction of Rob Wagner. Rogers, we understand, is going to play two roles, a burlesque on the one played by J. W. Kerrigan and the one played by Ernest Torrence. The idea is original with Mr. Rogers. A. H. Giebler is writing the scenario. Marie Mosquini will burlesque the role played by Lois Wilson.

The Chaplin Opening.

A world premiere of exceeding interest which is being denied New York in favor of Los Angeles is that of Charles Chaplin's first efforts as a serious producer, "A Woman of Paris," which opens tomorrow night at the Criterion Theatre in the California city. The affair is doubly important as it introduces the old Kinema Theatre in its transformed and remade condition as a special two-a-day house to be known henceforth and forever more as the Criterion. It is probable that as brilliant an audience of screen notables as ever gathered in one building will be present to pass on Chaplin's chief d'oeuvre.

Tom Meighan Arrives.

Thomas Meighan and his director, Alfred E. Green, got into town yesterday afternoon. They will not linger here, but will leave for Kennebunkport Me., where scenes for "Pied Piper Malone" will be made under the personal supervision of Booth Tarkington. Practically all of the exterior work will be done in Kennebunkport and its immediate vicinity, about three weeks being estimated as the time it will take to get what is required. Tom Geraghty, the production manager of Mr. Meighan's Paramount unit, is already on the scene and will have all the preliminaries ready for the arrival of the star and the director

Rowland Also Here.

Richard A. Rowland also arrived in New York yesterday, following a short visit to First National's studios in Hollywood, where he looked over minutely the company's next picture on the new season's program. According to Mr. Rowland, the production department is far ahead of schedule, in spite of the fact that greater care in every department is being taken than ever before. This he ascribes to the good organization of the studio. He declare sthat the offerings which he sa ware in all respects up to expectations and specifications.

Making Picture at Colton Falls.

The Griffith Company has moved from Mamaroneck to Colton Falls, where a big set has been erected for "America," the Griffith historical picture. There is about a week's work out there, after which the company will come back home and make some exteriors. They are working hard to get the green trees in before the frost comes.

Roxie to Take a Rest.

S. L. Rothafel is to have a rest. Now don't get excited! His rest only consists of a twenty-four hour trip to Greenwood Lake, where he is going to get away from the noises of the big city. He will be accompanied by Thomas Doud, his able assistant, who will keep track of all the fish that his chief catches. We have made arrangements to get Mr. Doud to tell the number of fish so that we can count them up when Mr. Rothafel gets to telling fish stories.

Dr. Finegan Gets Job.

The latest motion picture job goes to Dr. Thomas Finegan, former Commissioner of Pennsylvania. He has been appointed chairman of the motion picture committee of the National Association of Visual Education. Olive M. Jones, recently elected president of this organization, handed Dr. Finegan the invitation to serve, and now that he has accepted every one is happy. This committee, we are told, will continue to cooperate with the Will Hays organization, as it did when Dr. Charles H. Judd was chairman, Dr. Finegan having been appointed to fill the vacancy left vacant by Dr. Judd's resignation.

Bendix to Do Music.

Thomas Bendix takes his pen in hand to tell us that the acting career has been cut short. He has been invited to direct the orchestra of "Scaramouche" and we ask you, could any musician resist that opportunity. We think not.

Changes It Again.

Among those engaged in the race for the title changing championship the Goldwyn Corporation seems to be well up in the field. This company is now making an adaptation of Frank Norris's "McTeague" and will release it under the name of "Greed." Balzac's novel, "The Magic Skin," has been finished, but will see the light of the movie day as "Slave of Desire." However, Sir Hall Caine's "Master of Man" holds the record to date. This was started under the original title, but recently was changed to "The Judge and the Woman." Since then another shift has been made and the screen translation at the present writing stands as "Name the Man."

The Box Office Story.

When it was announced last week that S. L. Rothafel was keeping the Goldwyn production of "Six Days" for a second week it was indeed suspected that business was good. Since that time the exact figures have been tabulated, and Goldwyn executives are wearing an air of satisfaction. Here is the story: "Six Days" made $55,917.46 in seven days. Even without the 46 cents, the receipts are not very far below the record for the house.

He Wants Another.

Nat Rothstein of F. B. O. wants it announced that an yfilm man who will organize one or more (preferably more) movie golf tournaments and pu up some nice prizes will earn his eternal gratitude. A few days ago Mr. Rothstein stepped out and led home a field of 130 golfers at the Belleclaire Country Club at Bayside L. I. He turned in the low net score, thereby walking away with the Reuben Samuels trophy, and also won a leg on the Film Daily trophy. The only trouble with the film industry, Mr. Rothstein, believes is that there are not enough golf tournaments to make it worth while.

"TRIUMPH" TO COMMUTE ACROSS THE CONTINENT

DAVID SMITH.



Photo by C. Leighton Monroe.

Who Arrived Yesterday to Visit His Brother, Albert Smith, After an Absence of Seven Years at the Vitagraph Studios on the West Coast.

Interiors in New Cecil B. De Mille Production to Be Made at Hollywood and Exteriors in New York—Directors' Unit Is Reorganized.

THE CHAPLIN OPENING

That his next Paramount picture, "Triumph" will be a commuting production is indicated by Cecil B. DeMille. Present plans are that interiors will be made at the Hollywood Paramount studio, while for exteriors the company will be brought to New York.

In all probability the New York trip will be so timed that Mr. DeMille will be working there on "Triumph" at the time when "The Ten Commandments" will have its New York opening.

And while we are on the subject of Mr. DeMille, we hear a sweeping reorganization of his producing unit has been effected by no less a personage than Cecil himself. Louis M. Goodstadt, for seven years casting director, has been appointed to the position of business manager to the Cecil DeMille unit, Paul Iribe, who has been the DeMille art director, becomes assistant director, and Paul Ferron assumes the job of production manager. In short, it looks as if Cecil DeMille is building himself a young organization all his own.

Social Note.

In spite of the threatening weather more than 200 members of the Paramount Pep Club attended the club's annual outing at Asbury Park Saturday. The party left by boat at West Forty-second street at 8.45 A. M., going to Atlantic Highlands, from which point the journey was continued to Asbury Park by special train.

The headquarters of the club were at the Beach Arcade, where the afternoon was spent in dancing and swimming. Luncheon and dinner were served at the Plaza Hotel Grill. Following dinner there was dancing until 8.30, when the party returned by special train, arriving in New York at 10 o'clock.

Members of the club who were interested in golf were extended the courtesies of the Asbury Park Golf Club and witnessed a thrilling match between Gene Sarazen and Walter Hagen, in which the former, winning by 2 up, set a new course record of 70, three under par, in a drizzling rain.

Paul Morgan, as chairman of the general committee, had charge of the arrangements for the outing.

A Line or Two.

"Freckles" Diets says in the future he will appreciate it if we will make his office hours from midnight to 8 o'clock in the morning. He says, "Your note in the paper Saturday showed the power of The Morning Telegraph. You said, 'Any one who would like a job, apply to Howard Diets. He is in on Sundays.' Well, I came to the office yesterday for a quiet day's work and strange men bothered the elevator man all day wanting to see me. Next time will you please tell your readers that my office hours are from midnight to 8 in the morning. That'll give me a fair chance."

POSTPONE JAMES CASE.

Will Be Held Over Indefinitely, Lawyers Agree.

Hearings in the contempt of court proceedings against Attorney William J. Fallon in the suit of Mildred Adams James against Col. Samuel L. James, sportsman and racetrack handicapper, which were to have been resumed yesterday before Referee Terence Farley, 30 Pine street, have been indefinitely postponed by arrangement between attorneys.

Fallon was ordered to show cause why he should not be punished for contempt of court for alleged failure to comply with an order of Supreme Court Justice Lydon directing him to turn over to I. Gainsburg, counsel for Miss Adams, certain papers in his possession at the time he represented her in an action against Colonel James. Among the papers was alleged to have been a marriage certificate, upon which Miss Adams claims she went through a marriage ceremony with Colonel James.

Referee Farley was designated to take evidence on Fallon's claim that he was unable to comply with the order on the ground that the papers had been stolen.

TO-NIGHT'S THE NIGHT.



Photo White Studio.

Sam Bernard and William Collier in a Scene From "Bernard and Collier's Nifties of 1923," Which Opens at the Fulton Theatre To-night.

EXPECT BIG CROWD AT IRVINGTON FAIR

Elsie Janis, Irvin Cobb and Rex Beach Among Luminaries Expected to Attend.

A combination of stars will be the attraction at the Irvington Street Fair at Irvington-On-Hudson September 27, 28 and 29.

Elsie Janis has promised to appear and Irvin Cobb and Rex Beach have agreed to attend one session and entertain an audience by auctioning off some desirable article. Beach will also auction off a speech, which would be worth the price of admission and furnish real entertainment.

Plans have been made to hold an exhibitio nbout between two fighters, so far unnamed. Tex Rickard agreed to furnish the fighters. However, some of the members object to the fight, while the younger radicals are as insistent that it be held.

The promoters do not expect the gate will be as large as the Dempsey-Firpo engagement, but they realize that a sure way to get money is to put a pair of heavyweight fighters into the ring with gloves on.

'MONNA VANNA' HAS DEBUT ON SCREEN

Maeterlinck's Tragedy Great Film Spectacle as Presented at the Central Theatre.

HIGH HONORS FOR EICHBERG

By HELEN POLLOCK.

To Richard Eichberg belongs the credit for whatever success may be achieved by the film version of Maurice Maeterlinck's "Mona Vanna," which William Fox presented at the Central Theatre last night. The director, unknown in America, is a most able maker of spectacle on a large scale, and the picture affords him an opportunity to line up with men like Lubitsch and Griffith and to prove himself their peer. The chief fault with the production is in the poor continuity and titles, both of which may be attributed to changes made in this country—or may possibly have been imported with it.

On the other hand, the usual care about correctness of costume, so noticeable in German pictures, may once more be commended in "Monna Vanna," while the lighting is especially fine. Lee Parry in the title role is classically beautiful. Paul Wegener, who was seen here as the "Golem" is entrusted with the heavy part and Olaf Fjord, a good-looking newcomer, plays the romantic lover to the satisfaction of the fans.

Such pictures as "Monna Vanna" should be encouraged because they bring, besides a story which should be made familiar to audiences in cinema houses, an educational enlightenment as to life in mediaeval times. Old Italy is restored in its days of splendor and sin of gorgeous pageantry and intriguing nobles, and even the dullest fan must perforce learn something of greater value than he will derive from the slapstick and sausages of his usual fare.

The story of "Monna Vanna" is briefly that of her great sacrifice to raise the siege of Pisa, by which the city has fallen into the hands of Vitelli.

The conqueror, who has long held a grudge against the Duke, offers to allow the bringing of food into the beleaguered city, where the inhabitants are reduced to starvation, provided the Duke's bride (Monna Vanna) will visit his tent at midnight and alone, clad only in a cloak.

Not unlike the sacrifice of the famous Godiva is that of the Italian noblewoman, who accepts the challenge and saves the situation as well as her honor, for in the film version Vitelli ends by making her an honest woman, and after they are married they rule together, the obstacle of a husband having meanwhile been removed.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

LILLIAN GISH TO PRODUCE MARK TWAIN'S "JEANNE D'ARC"

Film Tragedienne to Realize Life-Long Ambition to Play the Maid of Orleans—Will Be Made in France, Following the Completion of "Romola."

WALTHALL BACK IN PICTURES

LILLIAN GISH is going to realize a life-long ambition when she brings Jeanne d'Arc to the screen. Although a great many people have tried to persuade her against playing the Maid d'Orleans, arguing that Jeanne was a hardy peasant girl, while Miss Gish is fragile and ethereal looking, she is convinced that this as a grea tpart for her.

Just as soon as she finishes "Romola" in Italy she will take a whole company int oFrance to film Mark Twain's famous story of "The Life of Jeanne d'Arc." This is one of the first American pictures that has ever been made in France and, although Miss Gish will have some American players she will recruit part of her talent from Jeanne d'Arc's own country.

The Gishes sail for Italy about the tenth of October. Their going has been postponed again and again because Miss Gish was not willing to sail until all of her costumes for George Eliot's "Romola" were completed. Dorothy, who will be featured in her sister's picture, went to Chicago yesterday to bring home Mrs. Gish. The friends of the Gishes will be rejoiced to hear that Mrs. Gish has so far recovered her health that she is able t ogo abroad with the girls. She has been out on the Coast for some months and is now in better health than she has been for some years.

Keenan to Do "Peter Weston."

A chance meeting with Frank Keenan in our mutual bank yesterday, the Commercial Trust Company (not a paid adv.), brought forth some interesting information. Mr. Keenan, it appears, is going to put "Peter Weston" in motion pictures. Oh—not right away, because Peter is holding his own at the Sam Harris Theatre, where it opened a week ago Tuesday night. But as soon as the play leaves Broadway it will probably be put into pictures, because it has been on the road a long time—eight months in Chicago and a long time on the coast. Mr. Keenan thinks he has a discovery in Hope Drown, the little girl who played the lead in "Hollywood." She is the daughter of Clarence Drown, the theatrical man, and as Frank Keenan expresses it, she was born to the stage. It seems likely she will have a part in the picture. Judith Anderson, who has been hailed by the critics as a young Bernhardt, has the leading feminine role and it is probable that she will have the lead in the picture if she does not have other plans. We hear it whispered on all sides that the stage producers are looking at her with a calculating eye. Mr. Keenan will probably put "Peter Weston" on independently and then will arrange to distribute it through some well known film company.

Rogers With Burr.

Charles Rogers, well known film man, has joined forces with C. C. Burr. While Mr. Burr looks after the production end, he having decided to concentrate his efforts in this particular line, Charles Rogers will drum up trade among the exhibitors. We all know this should mean something in the life of the Burr organization because Charlie is the guy who put the sale in salesmanship.

The Jerome Storms Separated.

Hollywood and, in fact, all the motion picture industry were shocked yesterday when it was learned that the marriage of Mr. and Mrs. Jerome Storm, which was regarded by all as one of the few happy marriages, has failed. Mr. Storm left his wife and their 18-months-old son with a final letter, saying he was taking the step because he found that married life interfered with his work. He has returned to his mother's home.



Photo by Apeda.

LILLIAN GISH

She Will Make "Jeanne D'Arc," Based on "The Life of Jeanne D'Arc," by Mark Twain, Following "Romola."

When interviewed by a The Morning Telegraph reporter on the Coast Storm had nothing to say, and Mrs. Storm said that she had no plans or thought of divorce. It is stated there is no third part yin the affair, only Storm's interest in his work as a director. This is hi ssecond marriage. He was divorced from Florence Adams Storm an actress, in 1916 and he married the present Mrs. Storm, who was his film cutter at the Ince studios, shortly afterward. Storm was largely responsible for the successes of the Charles Ray pictures and is one of the most capable directors in the business. Apparently the dew did not remain on the rosebuds for him, because he felt that domesticity and a career did not go together.

Walthall With First National.

Henry B. Walthall, of "Birth of a Nation" fame, is leavin gthe stage to play an important role in J. K. McDonald's next picture, temporarily titled "Misunderstood." In this picture Walthall, who was all ready to go on the road in a dramatic vaudeville sketch, plays the part of a tragic, yet common type of father ,one too old and too busy to pa yany attention to his children. Booth Tarkington is the author.

Offers One Thousand Dollar Prize.

"Ashes of Vengeance," which plays at the Rivoli this week and which, we understand, moves to the Rialto next week, carries with it a prize of $1,000 for the five best reviews on Norma Talmadge's picture. The first prize will be $500, the second $200, the third, fourth and fifth prizes, $100 each. For the twenty-five reviews which are considered next in order of merit as prize-winning reviews, the publishers will give complimentary copies of the book, autographed by the author and Miss Talmadge. Those who will act as judges for this inspiring event are: James Branch Cable, author of "Jergen"; Thyra Samter Winslow, author of "Picture Frames"; H. B. Somerville, author of "Ashes of Vengeance," and Norma Talmadge and Robert M. McBride, publisher of the book. The contest opens October 1 and closes December 31. Awards will be made February 1, 1924. It is a free-for-all and open to every one except those connected with the Talmadge organization. So any one who always thought he could write an interview can take advantage of this opportunity.



Photo by Paul Grenbeaux.

NAT ROTHSTEIN

Who is looking for another golf tournament, having won all the prizes in the last one given by the film industry.

Taylor Gets Life.

Matt A. Taylor, of the publicity department of Associated First National when not playing tennis left his desk yesterday at noon. He was preparing for an ordeal. The ordeal is held to-day, when he promises to love, honor and obey Miss Marion Baxter, of Mt. Vernon, N. Y. The wedding will take place in Mt. Vernon, after which the bride and groom will go away on a honeymoon of two weeks. Later they will return to live in Mt. Vernon and Mr. Taylor will resume his desk at First National.

New Publicity Man.

Lewis Levenson, formerly associated with the Movie Weekly and with the Photoplay Journal, has been appointed by Inspiration to handle publicity. Mr. Levenson will be in charge of all the advertising and publicity that emanates from this office and we hope we wil lget some good news now.

Brings Print Here.

Abe Carlos reached New York several days ago and Monday night he gave a preview of his picture, "The Unknown Purple." One of our little playmates, a man who is very particular about his motion picture entertainment, says that Carlos has a good picture. We hope it's true.

Kansas Exhibitors at Convention Consider Joining Wheat Pool to Supply Seed to Farmers. Frank Keenan to Do "Peter Weston" on Screen.

JEROME STORMS SEPARATE

According to a report sent from Wichita, the motion picture theatre owners of Kansas who are holding their fifth annual convention are making plans to go into the wheat growing business. A committee has been appointed by R. G. Liggett, president of the motion picture theatre owners of Kansas, to report on whether the organization should join the Kansas pool to help supply seed wheat to Kansas farmers whose crops were lost because of floods.

It was proposed that every member of the organization give one day's receipts from his theatre to the pool. If the wheat crop is raised next year, those participating in the pool will get one-fifth of the crop and if no crop is raised, participants are out the amount of the speculation.

The music tax was up for consideration and Sam A. Hardy, attorney for the exhibitors' organization, reported that several cases to test the validity of the music tax will be on the docket of the United States District Court next month. The repeal of the 10 per cent. tax law is also being considered and petitions are being prepared and will be posted in every theatre in Kansas for signatures of patrons asking that the war tax on admissions be removed. The Kansas convention ended with a banquet last night at which Henry J. Allen, former Governor of Kansas, was the principal speaker.

Valentino Rumor.

Count any day utterly gone to smash when there is not a rumor of one sort or another about motion pictures. The hottest rumor that has come our way in many a day is one that J. D. Williams has arranged with Joseph Schenck to have Rodolph Valentino play Romeo in Norma Talmadge's "Romeo and Juliet," and that Famous Players-Lasky had made an amicable adjustment of difficulties whereby Mr. Valentino was given permission to play the famous lover. Aside from the fact that Felix F. Feist, speaking for Joseph Schenck, said that the story was untrue; that Arthur James, talking for J. D. Williams, loudly denied it, and that over at Famous Players-Lasky they said they did not know anything about it, the story may be true.

Harry Breaks Out Again.

A tribute to the showmanship of Harry Reichenbach, even after a lapse of years, and at the same tim somewhat of a joke on the American Magazine, appears in the October issue of that publication.



NETTA WESTCOTT.

Having Finished "Maytime," She Is in New York for a Little Visit.

It will be remembered that several years ago Goldwyn was about to bring out a picture called "The Return of Tarzan," and engaged Harry Reichenbach to exploit its New York premiere. Not long after that a man registered at a New York hotel under the name of T. R. Zann, and had conveyed to his rooms a huge and mysterious box. Before many minutes a bellboy was summoned, only to dash to the desk with the startling information that a lion was parading around the room. A horrified management expostulated with Mr. Zann, who explained that the beast was his pet and furthermore failed to see what all the excitement was about. After much argument pro and con, the Board of Health was summoned and ordered the lion's immediate removal. Nor were the daily papers especially pleased, after printing news stories, interviews and intimate photographs of the lion, to find that T. R. Zann was an figment of Reichenbach's imagination, and the whole performance an exploitation stunt for "Tarzan."

Now, apparently, the American Magazine has failed. It prints an article on strange pets, written by a big dealer in birds and animals, and profusely illustrated with cuts. Among the photographs is one of a lordly lion caged in the corner of a room, with three children standing beside the cage, and underneath it this cuption: "This pphotograph was snapped inside a New York hotel room, into which Jim, a pet lion belonging to Thomas R. Zann, of Leavenworth, Wash., had been brought in a canvas-covered cage. The strange four-footed guest was discovered by a chambermaid, who rushed with wild eyes to the management. An hour later the Board of Health decreed 'Jim's' removal."

FAMOUS PLAYERS TO SHOW JAPAN QUAKE FILMS TO-DAY



Photo by National.

FRANK KEENAN

He Expects to Make a Motion Picture of "Peter Weston."



Photo by Spurr.

HENRY WALTHALL.

Who has given up a tour on the vaudeville stage to make a picture for First National.

Paramount Organization Gets Pictures of Catastrophe Here in Record Time—Pathe Expects Reels by Thursday—Rumor Valentino May Play Romeo in Talmadge Version.

NETTA WESTCOTT ARRIVES

The patrons of the Rivoli and Rialto theatres will have a chance to see today the pictures of the Japanese earthquake. Rushed across the continent by aeroplane from shipboard at Victoria, B. C., these pictures were taken by Tom D. Cochran and R. E. McIntyre, Paramount managers, who were in Tokyo at the time of the disaster. They are the first to reach New York.

This is the first time Famous Players has ever handled any pictures of this kind. But the opportunity was too great to be lost and because Cochran and McIntyre were on the ground at the time the terrible catastrophe happened, they were able to get 2,500 feet of film showing Yokohama and Tokyo after both cities had been razed by fire and earthquake. The film was rushed by aeroplane to Kobe to catch the Empress of Australia of the Canadian and Pacific Lines only to find that the ship had sailed several hours before. Through the assistance of the Japanese officials the pictures were taken by scaplane and put aboard the vessel at a point 100 miles off Kobe. The Empress of Australia arrived at quarantine at Victoria, B. C., Sunday afternoon and the film was rushed by seaplane to Seattle, Wash., and sent on its long journey to New York. As soon as the films reached here they were sent to the laboratory at Famous Players-Lasky to be put in readiness to be shown at the Broadway houses. Some of the news reels companies claimed to have taken pictures of the conflagration and destruction of the buildings, but so far none of them have reached the city. Pathe expects to have some of the quake films here on Thursday.

To Have Showing.

Pathe's screen expose of fake mediums, titled "Is Conan Doyle Right?" will be given a special showing at the Palace Theatre at 11.30 A. M. on Tuesday, October 2. While the showing will be in the nature of a trade showing for exhibitors, the performance will take on the aspect of a semi-public premiere.

"Is Conan Doyle Right?" which deals with the fraudulent practices of the great army of fake mediums, who capitalize on the credulity of the public in the name of spiritualism, has already aroused considerable notice outside the industry, especially in scientific circles, because of its connection with certain phases of the spiritualistic movement. Representatives of the city government have been invited, as well as well-known people in the world of science, including members of the Society of Psychic Research. It is planned to have some of the Psychic Research members address the body on the subject of spiritualism.

Nat Rothstein Gets Offers.

It is reported at the office of F. B. O. that Nat Rothstein, the world's champion golf player, was busy yesterday turning down offers that were made him to compete in the National Golf Tournament. Rothstein says he believes it is a press agent's duty to press agent his motion pictures and not talk about himself as a golf player.

Netta Westcott Expteted.

According to the Los Angeles papers, Netta Westcott, the young English actress who has an important role in "Maytime," and who was selected by Al Lichtman because it was said abroad that she had the most classical features of any actress on the other side, is said to be in town. As yet we have not seen her.

Social Note.

Cleve Adams, who is the Kansas City sales manager for the Universal Film Company, has arrived in New York and expects to spend a few days and a couple of weeks' salary in the big city.

OFFER ORCHESTRA NOVELTY AT STATE

Theatre Band Wins Applause With Descriptive Number in "Streets of New York."

FIELDS'S FORD STILL BREAKING

Something in the way of an orchestra innovation is being introduced at Loew's State Theatre this week in a medley of popular tunes of ancient and modern date which opens the program. As the familiar melodies are played the names of certain New York streets are flashed upon the curtain, for example: "Sidewalks of New York" is played to Mulberry street, a Yiddish tune to Delancey street, a Chinese air for Pell street, jazz for 136th street and Lexington avenue and so on. The wind-up is a melody particularly applicable to Tenth avenue with accompanying pistol shots, police whistle, the clang of an ambulance and at the end the newsies' cry of "Extra! All about the horrible murder!" This feature brings as much applause as any act on the bill.

There are several features of more than usual merit on the program this week. W. C. Fields's Family Ford is a laugh-producer from start to finish. Perhaps other motorists have had the same experiences with their cars that "papa" has with his sky-blue "Lizzie," but not all within the space of fifteen or twenty minutes. He, with the other four occupants of the car, along with the car, itself are in a total state of collapse when the curtain goes down.

A delightful bit of musical comedy is furnished in the Palton and Marks Revue, which opens with the song, "Breakfast in Bed," and includes in its action Chinese, American and Greenwich Village sets and pretty girl choruses with one dashing young man to offset feminine charm.

An intensely humorous space on the bill is filled by Burt & Rosedale, who get a great deal of fun for themselves and their audiences out of a piano and flute and a well-constructed line of patter and eccentric dancing.

Bent & Claire, two pretty girls representing blonde and brunette types, combine a little of everything in their work, opening with songs and closing with dramatic burlesque. With dialogue built on more substantial lines, they might easily become a riot.

In a tumbling act of high merit, Toney & George prove that much thought as well as muscle has been spent on their work, and Covan & Thompson, two colored boys with eccentric dance steps, finish the vaudeville bill. Pola Negri in "The Cheat" is shown as the featured film.

MRS. GOULD DEPARTS.

Leaves on Liner Berengaria Bound for Cherbourg and Southampton.

The Cunard liner Berengaria sailed yesterday for Cherbourg and Southampton, carrying among other passengers Mrs. George J. Gould, Capt. Eddie Rickenbacker, noted automobile racer, leaving to spend several months in England and France; Walter Hauser, of the Egyptian department, Metropolitan Museum of Art, who will be present in an official capacity at the reopening of the tomb of the king, Aut-Ankh-Amen; Karl H. Von Wiegand, noted newspaperman; Albert Clarke, European manager of the Victor Talking Machine Company, and Mrs. Clarke, and Commodore Hotham, of the British Royal Navy.

MABEL FORD TOPS FIFTH AVE. BILL

Dancer and Large Company Present Elaborate Act at Proctor House.

HAYNES AND BECK PLEASE

A diversified program comprising music, dancing, singing, a bit of minstrelsy, a bicycle act, Japanese fencing and jiu-jitsu and motion pictures are included in the offering at Proctor's Fifth Avenue Theatre for the first half of the week.

Headline position is given to Mabel Ford & Company, composed of an excellent jazz orchestra and five dancers—one man and four girls. Miss Ford, who wears most attractive costumes, does a Spanish dance and up-to-the-minute clog. Exhibitions of the Apache dance, the Bowery twirl and all modern forms of terpsichorean art are also shown in this act, which is a show in itself, and the drummer is not the least important member of the company.

Haynes & Beck, an exaggerated flapper and smart young man, manage to produce innumerable laughs with a little bit of dancing, less singing and a great deal of word twisting. It is not so much what they do but the way they do it that makes them favorites wherever they go.

Rose Polonariow & Company present a high class musical act with two violins and piano. Miss Polonariow is a violinist of first water and this trio affords a real treat to music lovers. Chopin, Partini, Fisher & Hurst have a sketchy skit with a millinery shop for back ground in which they furnish samples of coon songs, hokum and clever dialogue.

Bobby "Uke" Henshaw with his Ukelele, imitations of parrots, clarinets, crows, calliope, Hawaiian steel guitar and goodness knows what, to say nothing of the pretty girl with a cornet who assists him as an 'encore,' holds his audience as usual.

Two black-face artists, Fenton & Field, do some lively stepping, sing a few songs and talk a lot. One carries a yard stock as a cane which, he says, alwyays tells him how long he is gone.

The Tamaki Duo in a display of fencing and jui-jitsu, show astounding feats of skill. Ben Byer rides a peculiar bicycle made of a barrel and queer tires, rides every portion of it singly and collectively and the Dempsey-Firpo fight and other pictures are shown.

THE SAME PLAY.

"I Am For Sale" and "Mission Mary" Are One.

It was recently announced that Helen MacKellar would be starred this season by A. H. Woods in a new play by Willard Mack, entitled "I Am for Sale," and a subsequent announcement was made that she would appear in "Mission Mary" by the same author.

For the edification of the reading public, it may be remarked that these two plays are one and the same, rechristened for the present, but subject to change before production.

LIFE FOR FRANK FEBROLA.

Acting on District Attorney's Suggestion, Sentence Is Commuted.

(Special Dispatch to The Morning Telegraph.)

ALBANY, N. Y., Sept. 25.—Governor Smith to-day commuted to life imprisonment Frank Febrola, convicted in Westchester county of murder in the first degree and sentenced to pay the death penalty.

The District Attorney of Weschester county recommended the action be taken by the Governor for the reason that an other man had been indicted with Febrola, believed to be equally guilty of the crime. He was released, the Court of Appeals reversing the conviction, in the case of Febrola the Court of Appeals affirmed the conviction.

VERA GORDON'S ACT HIT AT ORPHEUM

Screen Star Appears in Edgar Allan Woolf's Interesting Sketch, "America."

DU FOR BROTHERS SCORE

By ROBERT SPEARE.

Vera Gordon, screen and stage star, is the attraction of the week at B. F. Keith's Orpheum Theatre. The mother of "Humoresque" is seen in another playlet from Edgar Allan Woolf's pen, this time, "America."

Her most recent picture role, Mrs. Potash in "Potash and Perlmutter," in which she is co-starred with Barney Bernard and Alex Carr, has added appreciably to her prestige and should help consrderably at the box office.

In "America" she portrays a human Yiddish mother who sends out her love upon a blind son, incapacitated in the World War. The action takes place at Ellis Island and affords Miss Gordon ample opportunities for emotional acting, and she plays upon the heart strings of her audience with no apparent effort.

The supporting program is one of exceptional interest that begins to assert itself in the initial exhibit of the Medinas, whose act has novelty in its favor.

Harvey & Denis Du For, one of the smartest male dancers in vaudeville, contribute a specialty dominated by unusual stepping and punctuated by a bit of singing and dialogue.

Alba Tiberio, a pretty Italian girl, makes her American debut. Miss Tiberio is an exponent of versatility. Her accomplishments include lightning changes, musical instrumental efforts in variety, singing, dancing, sharp shooting and crayon sketches. Each of her feats is accomplished with a precision that might only be expected if she specialized in any one of them. She plays the concertina particularly well. She displays no ostentation, works speedily and effectively, and reveals a delightful personality. Her's is altogether a feature attraction worthy of the best.

"Buster" Santos and Jacque "Mary Jane" Hayes offer sparkling entertainment. Their songs and caper-cutting hit the Brooklynites where they respond most redily and forcibly.

Frank Farnum is the star of a pretentious dance production embracing over a dozen persons including the personable and talented Stuart Sisters and a jazz orchestra. Farnum achieves an excellent mark with a difficult number, solos and duets with Dorothy Woods.

Rabb Wilton is a droll comedian from the London halls. He essays the role of a Cockney who cares for a crime detecting agency while the boss sleuth is absent. All he knows of the requirements is that everything must be entered in "the book." His cross-examination of a self-confessed criminal (played by Florence Palmer) is amusing. This scene is preceded by a humorous song called "You and Me."

Bert Fitzgibbon, in his nut nonsenses that never fails of its mark, concludes the bill.

JAP. EARTHQUAKE FILMS RUSHED HERE BY PLANE

Motion pictures of the Japanese earthquake, rushed across the continent from Victoria, B. C., by airplane, arrived in New York late yesterday and will be shown in Broadway motion picture theatres to-day. Representatives of the American, Canadian and Japanese governments co-operated with the Famous Players-Lasky Corporation, producers of the film, to smash all speed records in bringing the pictures from the ruins of Tokyo to Broadway.

The pictures, which show the buildings of Tokyo and Yokohama swaying and crumbling to the ground while the people rushed for safety, were produced by Robert F. MacIntyre and Tom D. Cochrane, representatives of Paramount Pictures in Japan. McIntyre and Cochrane had the pictures taken by airplane to Kobe, where it was found that the Empress of Australia had sailed several hours before. The pictures were taken by seaplane and put aboard the vessel at a point 100 miles off Kobe.

The Empress of Australia arrived at Quarantine, Victoria, B. C., at noon, Sunday. There a seaplane picked up the film and carried it to seattle, Wash., where another plane, piloted by Nick Namer, took it to Great Falls, Mont. Another high-speed airplane, driven by Eddie Stinson of Detroit, brought it directly from Great Falls to Mineola, whence the negative was rushed to the Paramount laboratory at Long Island City. Prints were made for immediate distribution all over the city.

It is expected the picture will prove of great help in stimulating contributions to the American Red Cross Relief Fund for Japan.

IN "A LOVE SCANDAL."

Edith Taliaferro to Be Seen With Norman Trevor This Season.

Edith Taliaferro, Percy Warram, Charlotte Granville, Mona Kingsley and Marjory Chard have been engaged for the three-act comedy drama, "A Love Scandal," with Norman Trevor.

Amand Robi is staging the play, which is scheduled for a New York showing early next month.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

EXHIBITOR DROPS INJUNCTION IN "ENEMIES OF WOMEN" CASE

Goldwyn-Cosmopolitan and Gotham Amusement Company Heads Come to Agreement in Dispute Over Change in Distribution. Mabel Normand's "Extra Girl" a Hit.

CHAPLIN DUE HERE TO-DAY

THE temporary injunction obtained by the Gotham Amusement Company to prevent the Washington Theatre from showing "Enemies of Women," which had previously been contracted for through Famous Players-Lasky for the Gotham Theatre, was vacated by Judge Philip J. McCook a short time after it was granted through an adjustment of differences.

This injunction obtained by the Gotham Amusement Company was granted before either William Randolph Hearst, Goldwyn or Cosmopolitan had any idea that an injunction had been applied for. The case was to be argued in the Supreme Court yesterday morning, but before the case came up it was dropped, Nathan Burkan, attorney for William Randolph Hearst; Saul Rogers, attorney for Fox, and Senator James J. Walker, counsel for the Theatre Owners' Chamber of Commerce, having reached an agreement.

This is the second case to be waged against William Randolph Hearst by an exhibitor. The first one was an application for an injunction against a theatre in Champaign, Ill., to prevent the showing of "Enemies of Women." In this case Mr. Hearst came out victorious, the Judge holding that the contract made by Famous Players-Lasky for Cosmopolitan's output before the consolidation of Goldwyn and Cosmopolitan were not binding.

The case brought by the Gotham Amusement Company is the first one to materialize in New York City, although there have been many threats to take action. The Gotham Amusement Company belongs to the Theatre Owners' Chamber of Commerce, and it was this organization who brought suit because the Phoenix Amusement Company, operators of Fox's Washington Theatre at Amsterdam avenue and 149th street, had obtained "Enemies of Women" from Goldwyn-Cosmopolitan, while the Gotham was alleged to have a contract with Famous Players-Lasky for the same picture. The Theatre Owners' Chamber of Commerce, who are waging the battle, were successful in getting a temporary injunction against Goldwyn, tying up the picture for a few hours.

The picture is now playing at the Washington Theatre.

It was impossible to reach Senator James J. Walker, who represented the Theatre Owners' Chamber of Commerce, or Charles O'Reilly, president of the T. O. C. C., but Samuel Moross, executive secretary, said there would be a statement forthcoming to-day.

The Gotham Amusement Company obtained its injunction on Tuesday before Justice Isidore Wasservogel, and it was returnable yesterday before Justice McCook, but after the principals in the case reached an adjustment it was dropped and the temporary injunction disposed of.

Mabel Scores a Hit.

That busy private wire of ours in Hollywood says that Mabel Normand's picture, "The Extra Girl," had a gala opening at Sennett's Mission Theatre on Monday night. All of Hollywood in its best bib and tucker turned out to give Mabel a hand. Despite the slow action of the story, we are told Mabel delivers the goods. But that is no surprise. We knew she would.

Bert Lytell With Carewe.

Edwin Carewe is expected in town on Friday, stopping here for a brief time to get in readiness to proceed to Algiers, where he will film "The Son of Sahara." Now, listen girls and boys—here is the punch of the story—Carewe has signed Bert Lytell by wire for the leading role. Lytell will go to Algiers.

Charlie Chaplin Due To-day.

Charlie Chaplin is coming to New York in person to see how New York takes the premier of his first serious dramatic production, "A Woman of Paris." He arrives to-day and, a la David Griffith, will make all the personal arrangements for the opening of his picture on Monday night, October 1. Mr. Chaplin was in the midst of producing his next comedy, but the New York showing was important enough to induce him to drop his activities and come here to put the finishing touches on the presentations that are given his picture, which stars Edna Purviance and which is written and directed by himself.

Daly With Mayer.

Having decided that New York is the place to live, J. A. Daly, formerly connected with the Universal Pictures Corporation in Philadelphia, has moved to the big town. He has been appointed press representative of all the Louis B. Mayer productions, succeeding R. M. White, who recently resigned.

Japanese Consul Visits Theatre.

The Japanese Consul and his staff visited the Rialto Theatre last night to view the Japanese earthquake pictures. They were the guests of Dr. Hugo Reisenfeld. The pictures are creating much interest among all those who have read of this horrible disaster. And when we say among those who have read we probably mean every one, because there are very few people who have not read of Japan's tragedy.

Invitation to Hayrack Party.

Any New York motion picture critic who desires to dive into motion pictures can have that chance on Friday, when a hayrack party, which is a feature of Glenn Hunter's next picture, "West of the Water Tower," will be filmed with all the high lights in the story, such as the "corner drugstore" and other well-known "Main Street" points that characterize Homer Croy's famous story.

Signs With Universal.

That young Englishman, George K. Arthur, who came to this country about six months ago and called at this office armed with many credentials and letters of recommendation, has been grabbed up by Universal. Young Arthur created the role of Kipps in the story by H. G. Wells, and so well did he please the author and all his friends that he was nicknamed Kdipps. He was signed by F. B. O., but for some reason, his plans with this company never reached the screening stage. In fact, we understand his contract was purchased from him, whereupon Universal, who had been eager to get some comedians, signed him at once. Young Arthur, who served in the war, was decorated for special bravery, and, besides being a very fine actor, seems to have all the friends in the world. At least, it seemed to us we received more letters about him than any visitor to these shores in a long time.

WINIFRED ALLEN.



Photo Copyright by George Maillard Kessler.

She Has Been Assigned the Leading Feminine Role in "Big Brother," Now Being Produced by Famous Players-Lasky.



MILDRED HARRIS.

Who has been changed by the Fox Film Company to play the leading role in "Shadows of the East."

Baby Peggy Coming East on Personal Appearance Tour, Under Auspices of Either Universal or Principal Pictures—Brandt Buys Another Theatre in Brooklyn.

COUNSEL SEES QUAKE FILMS

We know ha Baby Peggy is coming East, but whether it is with Universal or Principal Pictures we shall let our readers decide. Universal claims that the child wonder will come to New York to make appearances in top shops, meet the children and do some of the Jackie Coogan pet stunts. Irving M. Lesser said yesterday that Baby Peggy Montgomery will not come to New York for any producing company except Principal Pictures Corporation. Those are Irving's exact words. We hope they don't sound too harsh. He also says the starlet's present contract with Universal expires next month, at which time she will immediately enter into work under the terms of her new three-yar contract with Principal. Both Universal and Principal are agreed on on thing, and that is that this is Baby Peggy's first visit to New York. Aside from that we are neutral.

To Sail on Saturday.

Rex Ingram and his wife, Alice Terry, will sail for Europe on Saturday. They are going abroad to film the exteriors of "The World's Illusion," which will be Ingram's next picture.

Hodkinson to Release Picture.

"Shifting Sands," Sig Schlager's production made by Fred Granville and starring Peggy Hyland, will make its bow the first of next month. W. W. Hodkinson, who is releasing Mr. Schlager's picture, will give it its premiere about the second week in October. Meanwhile Mr. Schlager, we understand, has several interesting deals up his sleeve, but he is as silent as the well-known Sphinx an drefuses to talk for publication. Our Sherlock Holmes reports, howeves, that the youthful producer will soon announce the acquisition of a picture that will set New York on its ear. The name? Oh—we promised not to tell.



Photo by Apeda.

BERT LYTELL.

Who has accepted an invitation from Edwin Carewe to go abroad to play the leading role in "The Son of the Sahara," which will be filmed in Algiers.

PREFERRED MOVES TO STOP ALLEGED PIRATING IN CUBA

CHARLES CHAPLIN.



Photo by Witzel.

Who Arrived To-day to Superinten d Personally the Premiere of His Picture, "A Woman of Paris," at the Lyric Monday Night.

Ramon Navarro With Mayer.

Ramon Navarro has been engaged by Fred Niblo to play the leading male role in "Thy Name Is Woman," the play in which Mary Nash starred on the stage. Barbara La Marr plays the role created by Miss Nash and it is an interesting fact that both of these players will be reunited again, each of them having had the leading roles in "Trifling Women." William Mong plays Pedro, the part taken by Miss Nash's husband, Jose Rubin, on the stage.

Winifred Allen in the Cast.

After an absence of several years Winifred Allen, who was formerly well known in Triangle Pictures, has returned to motion picture work in "Big Brother," Rex Beach's story now being directed by Allan Dwan. She will have the role of Kitty Costello, the leading feminine role, and will play opposite Tom Moore, sharing honors with him. Others in the cast are Raymond Hatton, Joe King and Mickey Bennett.

Vitagraph Studios Being Renovated

When J. Stuart Blackton starts work on "Let No Man Put Asunder," he is going to have a completely renovated studio. New equipment is being established at the Brooklyn studios and everything being put in readiness for the new picture. This action on the part of the film company leads one to assume that perhaps some of the western productions may be made in the East.

Inspiration Offers Prize.

The Inspiration Company makes no secret of its eagerness to get suitable novels and plays for its stars, Lillian and Dorothy Gish and Richard Barthelmess. They are so eager to get these stories that a prize of $500 in cash has been offered to anyone who can suggest a favorite novel or play for the screen that might be used for any of Inspiration stars. No suggestion will be received after March 1, 1924, and the prizes will be awarded not later than December 31, 1924. Anyone who believes he has the right story for any of these players has only to get in touch with Inspiration.

Helene Chadwick to Quit Films.

Most women talk more than they should and say things they don't mean, so it is possible that Helene Chadwick was not serious when she announced in Los Angeles a few days ago that she is through with motion pictures as soon as she finishes her contract with Goldwyn. Miss Chadwick says she is going into the real estate business because there is such a big chance in and around Hollywood to buy and sell property.



ETHEL SHANNON.

Who will play the leading role in "The Boomerang" for Preferred Pictures.

Lichtman Organization Declares Distributing Concern Has Stolen Prints of "Shadows"—Inspiration Offers $500 Prize for Suggestions on Suitable Stories for Its Stars.

REX INGRAMS SAILS SATURDAY

The pirating of motion picture prints is apparently going on in Cuba. Al Lichtman, president of Preferred Pictures Corporation, made this discovery when he learned that "Shadows" is now being shown in Cuba under auspices other than those arranged for by Preferred Pictures. Mr. Lichtman issued the following statement yesterday concerning the pirating of "Shadows," which is self-explanatory:

"The film distributing company Carrera y Medina, located in Havana, Cuba, have published an advertisement in the Cuban trade paper, Civilizacion, on the Preferred Picture, 'Shadows,' starring Lon Chaney, under the title 'El Velo de la Conciencia.' Carrere y Medina claim that they have exclusive distribution rights in Cuba on this production.

"This statement is absolutely false. Carrera y Medina have no rights whatever for the distribution of 'Shadows' or any other Preferred Pictures. The sole distributors for Cuba for 'Shadows' are the Cuban Medal Film Company, who also handle 'Rich Men's Wives' and 'Poor Men's Wives.'

"Carrera y Medina have no rights to the possession of any prints of 'Shadows' or any other Preferred Pictures, and any prints they hold have come into their possession by means unknown to us and without our authority.

"Legal steps have been taken to prevent the illicit distribution of any of our pictures, and we shall not stop until we have obtained the conviction of any firm or individual who can be shown to be in possession of stolen prints or negatives, or who can be shown to have stolen them.

(Signed) "Al Lichtman."

Ethel Shannon Gets a Role.

Ethel Shannon seems to be a fixture with Preferred Pictures. She gets most of the delectable roles in the power of this company, and word comes now that she has been named for the leading role in "The Boomerang," the David Belasco play by Winchell Smith and Victor Mapes. It is to be directed by Victor Schertzinger.

McCarthy Receives Cable.

A cable received yesterday by J. J. McCarthy from Louis Nethersole in London advises that on Sunday General Sir Robt. Baden-Powell, the founder and head of the Boy Scout movement in England, together with 1,000 prominent boy scout officials entertained Col. T. J. McCoy and his band of North American Indians now appearing in London with "The Covered Wagon" with a jamboree held in Gillwell Park, Epping Forest. In honor of the visitors General Sir Baden-Powell wore the full dress uniform of a Sarsee chief, having had this honor conferred upon him by the Canadian Indian tribe when he visited the Dominion last.

Mildred Harris With Fox.

"Shadows of the East," by E. M. Hull, the author of the far-famed "Sheik," has now gone into production at the Fox studios on the Coast, with George Archainbaud handling the megaphone. The rights of this story having been purchased more than a year ago, it is naturally interesting news to hear that at last the Fox company is about to bring it to the screen. Mildred Harris plays the leading feminine role.

Brandt Buys Theatre.

William Brandt, who buys theatres for exercise when he has nothing else to do, has recently acquired a new house. It is called the Duffield and is located at Duffield street, Brooklyn.

A Line or Two.

What's in a name? Shakespeare says not very much, but there certainly is enough where Farina is concerned. Now comes a story saying that her real name is Ellen Clay Hoskins. A few weeks ago we had a report from the Coast saying that "his" name was Alfred Clay Hoskins. Which is it—girl or boy? In this case we think to paraphrase Mr. Shakespeare—what's in a name? Well—plenty!

WHEAT TO GET CAR AT SUNDAY'S GAME

Park Commissioner Harmon Will Make Presentation to Winner of Morning Telegraph Contest.

DINNER TO ZACK SATURDAY

By JAMES P. SINNOTT.

Big doing at Ebbet's Field on Sunday. Zack Wheat, star outfielder of the Dodgers, is to be presented with the Stephens motor car, the prize he won when he was voted the most popular player on the New York major league teams recently in the contest held under the auspices of The Morning Telegraph.

Park Commissioner Harmon of Brooklyn, now a candidate for Sheriff, will make the presentation speech. John H. McCooey, Democratic leader of Kings County, will be the master of ceremonies.

The Dodgers will play the Phillies that afternoon. The Brooklyn Baseball Club has designated the day as "Wheat ay."

Dinner to Wheat.

The Michael J. Regan Association, which made the winning fight in Wheat's behalf in the popularity contest, has purchased 1,000 seats for the game.

On Saturday night at the Elks Club of Brooklyn, lodge No. 22, the Michael J. Regan Association will tender a beefsteak dinner to Wheat. The entire Brooklyn team will be present, and covers will be laid for 500.

Frankie Frisch of the Giants who was runner-up to Wheat in the voting contest, has been invited to attend the dinner with his friends.

The presentation of the motor car to Zack Wheat will be made just before the ball game begins. Wheat has been suffering from a broken bone in one of his feet for the past six weeks, and has not been able to play.

He is going to make an effort to start in Sunday's contest, however. If he finds that this is not feasible he will at least go in as a pinch hitter some time during the afternoon.

From the letters received at this office it is apparent that all Brooklyn is rejoicing at Wheat's victory in The Morning Telegraph Contest. There will no doubt be a big outpouring of fans on Sunday at Ebbet's Field, to pay tribute to the man who over the sweep of fifteen years of play with the Dodgers, has never failed to give his best or failed to make that best mean something.

NEW STARS FOR OPERA.

Assistant General Manager Edward Ziegler of the Metropolitan Opera Company, who arrived from Europe yesterday announced the engagement of two new artists, Mme. Karin Branzell, mezzo soprano, and Arnold Gaber, baritone.

Mme. Branzell is Swedish, having commenced her career at the Royal Opera, Stockholm. At present she is an important member of the State Opera, Berlin. She will join the Metropolitan in January. Her repertoire includes all the Wagnerian mezzo roles, as well as such Italian and French roles as Amneris (Azucena and Delila. Mr. Gabor is a Hungarian well known in Budapest and also in Berlin and Munich, where he has achieved much popularity. He studied singing for several years in Italy and is said to be equally effective in Italian and German Opera. He will be with the company the entire season.

3 CHILDREN BENEFIT BY LASKI ESTATE

Theatrical Attorney Who Died in July Left No Will.

Leon Laski, theatrical attorney, who died on July 28, left three children of a deceased half-sister and five brothers, who are entitled to share in the estate, according to Emil Laski, brother of the decedent, in his amended petition for letters of administration upon the property, carrying the three additional names as heirs at law, which was granted to him by Surrogate O'Brien yesterday.

Claiming that his brother, who was 49 years old, had failed to leave a will and that he had left only five brothers as heirs at law, Emil Laski, who resides at 148 West 118th street, had himself recently appointed administrator of the decedent's property, which he said would not exceed $25,000.

In his amended petition for the administration letters, Emil Laski said that at the time of making the first petition it had slipped his mind that he had a half-sister, Caroline Scharz, who died about four years ago, leaving three children, Rebecca Wiesenberg, 40, of 155 West 120th street; Mortimer Schwarz, 39, and Cecelia Bass, 37, both of 203 West 119th street.

Because of the decedent's failure to leave a will, his net property passes over to his five brothers and the three children of the half-sister, the two nieces and nephew taking equally their mother's intended share, or one sixth of the property equally.

PAST PERFORMANCES ON THIS WEEK'S OPENINGS

"Casanova" at the Empire.

Lowell Sherman—Born in San Francisco; played in the principal cities of the East in stock. Some of his recent successes are: "Morphia," Elitinge; "The Masked Woman," Elitinge; "The Fool," Times Square; "The Man's Name," Republic; "Woman in Room 13" and "The Sign on the Door," Republic.

Katharine Cornell—Born in Buffalo; associated for several seasons with Jessie Bonstelle; debut in Buffalo with Miss Bonstelle. Played in: "Will Shakespeare," "The Man Who Came Back," "The Enchanted Cottage" and "Little Women," in London.

Judith Vosselli—Debut in vaudeville with Emily Ann Wellman. Played in: "Wild Oats Sown," Broadhurst. "Ladies' Night," Elitinge, and has been associated with Henry Miller and Ruth Chatterton at the Empire.

"Nifties of 1923" at the Fulton.

Hazel Dawn—Born in Salt Lake City. Played in: "The Demi-Virgin," Republic. "Getting Gertie's Garter," Republic; "Up in Mabel's Room," Elitinge, "The Deputante," Knickerbocker; "The Little Cafe" and "The Pink Lady," at the New Amsterdam.

William Collier—Played in: "Music Box Revue," Music Box; "The Hottentot," "Cohan-Collier Revue," "Never Say Die" and "The Dictator."

Sam Bernard—Played in: "Music Box Revue," Music Box; "The Belle of Bond Street," "Nearly a Hero" and "The Rich Mr. Hoggenheimer."

"Chicken Feed," at the Little Theatre.

Roberta Arnold—Started in a stock company in Los Angeles. Played in: "Bird of Paradise." Other plays were: "Adam and Eve," "First Year," "Upstairs and Down" and "Lombardi, Ltd."

HARFORD T. MARSHALL IN INSANE ASYLUM

Former Assistant District Attorney to Jerome Taken to Middletown, Ct., Institution.

(Special Dispatch to The Morning Telegraph.)

GREENWICH, Ct., Sept. 26.

Harford T. Marshall, for many years one of the leading lawyers in New York City and former first Assistant District Attorney to District Attorney William T. Jerome, was committed last Saturday by Judge Stephen L. Radford to the insane asylum at Middletown, Ct., and was taken to the institution on Monday. The application was made by his wife, who, with her husband, has been stopping at the Sillick cottage on the Steamboat road near the Indian Harbor Yacht Club.

Drs. A. E. Austin and A. F. Hanlon were appointed by Judge Radford to examine Mr. Marshall and their report showed that he was a suitable person to be confined in an insane asylum or institution for care and treatment. Mr. Marshall is 54 years of age. He has no children. He has been under observation at both the Givens and Barnes sanitariums in Stamford.

ANDERSON SPEAKS UPSTATE.

Delivers Usual Tirade Against Those He Calls His Enemies.

(Special Dispatch to The Morning Telegraph.)

CORTLAND, N. Y., Sept. 26.—William H. Anderson, State Superintendent of the Anti-Saloon League, spoke here to-night before the Central New York Annual Conference of the Methodist Episcopal Church. He delivered his usual tirade against those he terms "his enemies" in the same great length that he always does. The conference was held in the Homer Avenue Church.

N. Y. PAPERS DROP COMPOSITE HEAD

Dailies Resume Own Features With Exception of 16-Page Limitation in Size.

STRIKERS MAY RETURN TO-DAY

New York newspapers appear this morning minus the composite heading, according to an agreement announced last night. The publications will run sixteen-page editions and restore all their individuality with the exception of the sixteen-page limitation.

The supply of newsprint paper poured into the newspaper plants yesterday. More than eighty loads of newsprint paper were transported by trucks of the United States Trucking Corporation. It was said that the total supply of paper received by the newspapers yesterday was 560 tons.

At 15 Nassau street, the newly established offices of the International Pressmen's Union, it was said some pressmen came from out of town yesterday, and that some former members of Local No. 25 madea pplication for International Union working cards.

Strikers who were assembled about Beethoven Hall, 210 East Fifth street, yesterday afternoon said they expect to be back to work by to-day. They stated the committee of press foremen are attempting to negotiate a method whereby the men can get back to work in a body and exact some sort of a promise from their international officers that after they get back to work they will be reinstated as a local union, with their insurance and other benefits restored.

Pressmen from other cities are continuing to come in to take the place of the striking pressmen of New York, according to a statement given out at the International Pressmen's Union.

Major George L. Berry, president of the International, received assurances yesterday, he said, that, according to his instructions, all of the paper handlers are back at work. Thomas P. Gill, president of the New York Paper Handlers Union No. 1, sent the following telegram to Major Berry yesterday:

"I am informing you that in accordance with the instructions contained in your letter of September 22, 1923, the men are all back in their respective positions. Also that there has been no strike of our members."

This reply was based on this message sent early yesterday by Major Berry to the paper handlers:

"Under date September 23 I caused to have delivered to you a letter through Alex Hayes. This letter required an answer. You will please give me before 5 o'clock to-day a definite assurance and answer of compliance in every respect with the letter in question, which was served upon you as president and upon Mr. George Travers as secretary of Paper Handlers' Union No. 1. If this answer is not given and compliance with the letter is not fulfilled by you and your officers in every respect I shall recommend summary action be taken by the international board of directors."

This reply to Berry's ultimatum was received before noon yesterday.

SARAH M'VICKER DEAD.

Sarah McVicker, a character actress, died in Bellevue Hospital yesterday afternoon, following an operation for intestinal infection. She was 73 years old. Miss McVicker was the widow of James T. Conden, who died seven years ago.

Her last appearance was in "Angel Face" last year. Previously she had been in "The Telephone Girl," "Sky Farm," "The Traveling Salesman" and other plays.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

CHARLIE CHAPLIN BRINGS US NEW IDEA IN PICTURES

None of the Conventional Film Scenes in "A Woman of Paris," He Says, but Just Everyday People Doing Everyday Things in an Everyday Way.

AND THERE IS NO HEROINE

CHARLIE CHAPLIN believes that picture habitues are sick to death of marble swimming pools and fancy lingerie; of villains with wicked mustaches ruining innocent girls in black and all the other cut-and-dried ideas that continue to pour forth from the motion picture stencil machine. In his new picture, "A Woman of Paris," which he wrote and directed, and which opens at the Lyric Theatre on Monday night, he has tried to get away from the conventional and, wherever possible, to avoid the usual thing. It was his ambition to reproduce on the screen life as it is actually lived, not as it is portrayed in the average movie. He has presented his story with as few titles as possible, cut out all unnecessary detail and concentrated on the actual drama.

In his suite at the Ritz-Carlton yesterday afternoon Mr. Chaplin said that he didn't quite know what sort of a reception the public would give his picture, but it was one of those things that simply had to be done. He explained that he had had the idea in mind for a long time and had finally reached the point where he had to "express himself." The fact that he has always been associated with slapsticks and that people look upon him as "a jumping clown," as he put it, seems to create a little doubt in his mind as to whether they will accept a more serious effort. But according to reports from those who have seen the film there need be no doubt as to its reception.

"We have no hero, no villain, no heroine, as they are popularly known," said Mr. Chaplin. "Ours is just a simple story of ordinary, every-day people with human passions and emotions, and I have tried to make them do and say the things they would actually do and say under the same circumstances in real life." He said quite modestly that many people on the Coast had likened his piece to Ibsen and De Maupassant, and had even gone so far as to say it would revolutionize the industry. "I don't know just how much revolutionizing it will do," added the comedy king, "but if it is successful I think it may point the way toward a new method of screen narration."

Mr. Chaplin feels that following the band wagon is one of the greatest drawbacks in the cinema. Directors continue to make pictures from a stereotyped formula. They make puppets of their people instead of characterizing them. They all play follow-the-leader. The result is that if any one departs from the conventional his effort is looked upon with some skepticism by his brothers with the one-track minds. This is equally true of the theatre. If melodramas are the vogue, woe unto him who tries to get a presentation for a serious and thoughtful drama.

In a small Western mining town the inimitable Charlie showed "A Woman of Paris," and much to his surprise the tobacco chewing spectators were enthusiastic about the film, but a scenario writer who was present came to the comedian with numerous suggestions for changes which would make the picture just like all the others. "But why don't you bring them together at the end?" inquired the scenario writer. The bringing them together in the end stuff is exactly what Mr. Chaplin has tried to avoid. Not that he approves of unhappy endings, because he doesn't. But a logical ending does appeal to him, and this is what he has used in "A Woman of Paris," for which we thank him.

The principal figure in his story is Marie St. Clair, a demi-mondane, and after living and learning considerable about life and experiencing many vicissitudes in Paris, she comes to the conclusion that the only really important thing in life is our capacity to help others. And so the end of the picture finds her devoting her time to the care of war orphans. While driving down a country road with one of the children, her former lover whisks by in a luxurious motor inquiring of his companion, "What ever became of Marie St. Clair?" As they pass each is unaware of the other's presence. She has chosen one direction, he another. Certainly there could be no more satisfying ending than this.

"If the picture teaches anything at all," said Mr. Chaplin, "it is tolerance." But I didn't make it with an idea of teaching anything in particular, nor of appearing highbrow. I'm not highbrow, and I don't want to be. I enjoy making comedies, and as soon as "The Woman of Paris" is on her way rejoicing or otherwise, I want to make the jolliest slap-stick I ever made. I know that in these I'm frequently a little vulgar, but I like it. I can't help it," continued Mr. Chaplin with a twinkle in his eye.

It took Mr. Chaplin eight months to make this new picture, and after hearing about it from him you feel it was time well spent, for this young man's fortune has not been made with a hat, a stick and a funny pair of shoes. He's a student, a thinker, and to meet him is to have the greatest admiration and respect for his genius.

CARMELITA GERAGHTY.



Photo by Seelye

She Plays One of the Leading Roles in "Bag and Baggage," Which Has Recently Been Purchased by Selznick.



CARL LAEMMLE.

Who Arrives To-day on the Aquitania.

Memphis Having Difficulty.

Memphis, Tenn., it appears, is having trouble of its own on Sunday closing. The Protestant Pastors Association of Memphis have combined to close every motion picture theatre in the State of Tennessee.

The Sunday opening trouble has been so hotly contested that it has now reached the Chancery Court, where it will be tried. The precedent established by a decision rendered as to the constitutionality of the Sunday closing law will affect every State in the Union and may be the basis for the anti-motion picture people to have similar legislation introduced into each and every State in the Union in an effort to close the motion picture theatres on Sunday.

The theatre owners were granted a temporary injunction last Saturday restraining the police from interfering with the operation of motion picture theatres in Memphis until a hearing had been held on the petition of a permanent injunction.

No permanent decision has yet been rendered and it is hoped that the motion picture people will win out as the closing of the theatres in Memphis will mean that every other town in Tennessee will suffer similarly.

Gloria Swanson to Start Picture.

Just as soon as Gloria Swanson gets a leading man for "The Humming Bird" work will be started at Famous Players-Lasky Long Island studios. Miss Swanson, who came to town for the opening of "Casanova" and spent a few days with Mrs. Sylvia Ashton, went back to her home in Bayside yesterday. Her baby, Gloria 2nd, came to town with her mother and, although she enjoyed the hotel, she was eager to get back to her pets in the country.

Carl Anderson Returns After Trip to Coast, Where Arrangements Were Made to Release Pictures for John J. Glavey Through M. P. Theatres Distributing Company.

MEMPHIS HAVING TROUBLE

Carl Anderson, president of Anderson Picture Corporation and the man who will handle the product made by the Motion Picture Theatres' Distributing Company, is back from a three weeks' trip to Los Angeles. Mr. Anderson while in the West was a guest of honor at numberless exhibitor affairs, and at the same time he managed to transact considerable business. He said yesterday:

"While my trip was not entirely on matters pertaining to product for release by Anderson Pictures Corporation, I did arrange for the distribution of a few series of pictures. The first to be announced is a contract closed with John J. Glavey of Hollywood Enterprises, who will make a series of four productions, the featured player being Eddie Gribbon. Another production unit, which will likewise operate on a series basis, will be announced next week.

"Regarding our whole plan as it refers to product, it is our policy to deal with independent producers working in independent units. By this method we believe it is possible to obtain a higher degree of quality and a more careful consideration of our requirements than could be obtained from an organization which works on a quantity basis, all pictures being made on the same lot and under the same head. This is in direct line with our policy of unit handling."

Cast Chosen.

A wire from the Coast contains the information that John Barrymore has started work on "Beau Brummel," the production he is to make for Warner Brothers. In the cast supporting Mr. Barrymore, in addition to Mary Astor and Carmel Myers, who have already been announced, are Irene Rich, Richard Tucker, Alec Francis, William Humphries, Templar Saxe, Willard Louis and others.

Lew Brice Has Operation.

Lew Brice, whose claim to fame is that he is the brother of the famous Fanny Brice and a comedian for the Fox Film Company, is said to have had the same kind of operation that his sister had on her nose. A Chicago surgeon who turned Fannie's offending nose into a beautiful classic feature, is said to have performed a similar operation on Lew Brice, so that now the Brice family will go through life with straight noses.



CONSTANCE TALMADGE.

Who is expected to arrive in New York October 10 with her brother-in-law, Joseph Schenck, and her mother, Mrs. Margaret Talmadge.

Joseph Schenck Coming East.

All those who are holding stories in reserve waiting for Joseph Schenck to get here to look at them for Norma and Constance Talmadge will be interested to hear that he will be in town around October 10. With him will be Mrs. Margaret Talmadge and Constance. The women in the party are coming to shop and Mr. Schenck to transact some business. Mrs. Schenck, or perhaps we should say Norma Talmadge, since that is the name by which every one knows her, is not coming with her husband. It will be necessary for her to stay on the Coast and finish the picture which she is now working on, "Dust of Desire." As soon as she finishes this work will be started on "Romeo and Juliet," with Joseph Schildkraut as Romeo, despite all reports to the contrary.

Abe Warner Improving.

Word has come from the Warner offices that Abe Warner is improving every day. His fever has gone down considerably and he is beginning to show an interest in life. His friends are greatly relieved that he is making such a splendid recovery.

Tull Here.

Before Richard Walton Tully starts work on "Flowing Gold," his next opus, he feels the necessity for having a talk with Rex Beach, its author, so he has come East to confer with Mr. Beach. He arrived yesterday and after hearing from Mr. Beach just what places in Texas he had in mind when he wrote so graphically of the Texas oil wells Mr. Tully will go to Dallas and other places in the Southwest to see for himself just where the exteriors should be filmed. "The Bird of Paradise," Mr. Tully believes, will be his next picture following "Flowing Gold." It will be produced in the Hawaiian Islands.

A Rumor.

There is a persistent rumor that we hear every day along the Rialto and which refuses to be quieted, that one of the biggest producing companies in the business is soon to have a change of head. The head of this company, who has a contract, will be through within a few months, and it is said his contract will not, in all likelihood, be renewed; that another producer will be named to take his place. Of course, many times such stories are made out of whole cloth and it is unfair to print them. This may be just one of those things. Both men are excellent executives and have the respect of the industry.

LILA LEE AND KIRKWOOD CO-STARS IN "PAINTED WOMAN"

LILA LEE.



She Will Be Co-Starred With James Kirkwood in a Thomas H. Ince Production, Entitled "Painted Women."



IRENE RICH.

Who will play an important part in "Beau Brummel," John Barrymore's picture for Warner Brothers.

Bride and Groom, Whose Honeymoon Was Interrupted by Accident, Will Start New Production With Thomas H. Ince After Actor's Quick Recovery.

LAEMMLE HOME TO-DAY

James Kirkwood has made such a marvelous recovery that he is almost ready to return to work, a thing that is regarded in Hollywood as nothing short of a miracle. His wife, Lila Lee, who has been under contract with Famous Players-Lasky for the last five years, is not renewing her contract, which gave Thomas H. Ince the brilliant idea of co-starring the bride and bridegroom. All the world loves a lover and he realized their case was no exception.

"The Painted Woman" is the production chosen to star the Kirkwoods. It has been written by Bruce Mitchell and we understand that he will direct the picture for Mr. Ince. A strong cast has been chosen to support Mr. Kirkwood and Miss Lee in their first co-starring production. Wallace Beery and Matt Moore are named as members of the cast and it is said Mr. Ince plans to make this a most pretentious production.

Mr. Kirkwood had signed a contract with the Goldwyn company at the time he met with his painful accident. He was playing the lead in "Wild Oranges" and because his condition seemed very critical at the time Frank Mayo was chosen to take his place. Whether this had anything to do with his leaving Goldwyn is not known, as he had a contract with them which was said to be for a long term at the time he was thrown from his horse. He is not returning to Goldwyn and that is all we know.

Carl Laemmle Due To-day.

The Universal employees were all on time this morning, and there was not one of them who did not punch the time-clock in the nick of time. The reason is that Carl Laemmle is expected home to-day on the Aquitania. Mr. Laemmle will be accompanied by his daughter Rosabelle and his son Julius and Miss Estelle Cohen, a friend of his daughter. Undoubtedly the first place he goes will be down to the Astor to see the business that "The Hunchback of Notre Dame" is doing. We never pass there without seeing P. D. Cochran, E. H. Goldstein or some other Universal official beaming at the line in front of the house. Well, we can't see as how we can blame them.

Doing a Little Economy.

With five pictures all made and ready to release, Al Lichtman, who is nothing if not a good business man, has decided to cut down expenses. He has applied this economy to the Preferred Pictures Corporation by letting out a few people. This started a rumor yesterday that the whole company, from Mr. Lichtman down to the office boy, had started a strike and there would be no more work at the Preferred offices. Aside from being the band, Jerome Beatty said the story was foolish enough to be classed among the ten most ridiculous yarns of the year.

Selznick Gets Another One.

The Selznick company seems to be doing business on the old stand, according to news that comes from their offices every few days. The latest acquisition is the new Finis Fox production, "Bag and Baggage," in which Gloria Gray plays the lead. She will be supported by a cast which includes Carmelita Geraghty, John Roche, Paul Weigel, Adele Farrington, Arthur Stuart Hull, Fred Kelsey, Harry Dunkinson, R. D. MacLean and Doreen Turner. "Bag and Baggage" will be released at a very early date.

REINER RETURNS TO RESUME BATON

Conductor of Cincinnati Symphony Orchestra and His Wife Back From Long Vacation Abroad.

LISTS NEW COMPOSERS

Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, returned from a four-months' tour of Europe yesterday on the Conte Roeso of the Lloyd-Sabaudo Line, and immediately began auditions to fill the ranks of his orchestra.

The plans for the Cincinnati symphony organization were, therefore, discussed at intervals between hearings, and to the accompaniment of occasional low moans from wood and brass instruments and the tuning of violins and 'cellos.

"The programs will, of course, be built around the classics of Beethoven, Bach and Brahms," said Reiner. "But there will be several composers introduced whom Cincinnati has not heard before.

"Among these will be Schoenbach, Bartok, Respighi, Alfano, Schelling, Loeffler and Griffis. There will also be the 'Secret due Printemps' of Stravinsky, Gustav Mahler's 'Song of the Earth' and Casella's 'Puppazzetti,' which, I believe, have not been played there before.

"The Cincinnati Symphony will not appear in New York this season, because of conflicting dates for the available halls. But it is coming East, and next year, surely, will play here."

"Germany is hopeless, musically, just now," he added. "On account of economic conditions the best musicians are leaving the country as fast as they can. Many are coming to this country, others are going to Spain, South America, Holland—anywhere in fact, out of Germany. And conditions cannot hope to improve until a musician can at least earn his living. That isn't possible now, for salaries do not keep pace with the depreciation of money."

Arrange to Transfer Library.

During the time the conductor and Mrs. Reiner were abroad they visited the estate in Italy which came to them from Mrs. Reiner's mother, Evelka Gerster. They also attended to the breaking up of the apartment they had maintained in Dresden, together with the very valuable musical library, which once was Evelka Gerster's.

It was after the revolution in Germany overthrew the royal family of Saxony that the Reiners first thought of the possibilities of leaving Dresden, Mrs. Reiner admitted. The post of conductor of the Royal Opera, which Reiner held, was a life position, but it was maintained by the King's private purse.

Reiner had been conducting in other European capitals, and his successes brought him to the attention of Mrs. Charles P. Taft in Cincinnati. When trouble developed in the ranks of the Symphony Orchestra, and that organization was casting about for a new director, Mrs. Taft wanted Reiner brought there.

Wife Brings Reiner to States.

Her first attempts did not persuade Reiner to accept the post. Finally she sent a cable to his Italian estates between Florence and Milan, making a direct offer.

Reiner was at that time on vacation on the Island of Mallorca, in the Mediterranean. Efforts of Mrs. Reiner, who had received the cable, to get in touch with him were unavailing, and she accepted the offer for him. It was not until he returned from his holiday that he became aware that he had agreed to spend the next five years in Cincinnati in the United States of America.

One year of that time has passed, and the season of Fritz Reiner's regime will begin when the orchestra goes into rehearsal on October 8. The first concert will be given on October 27.

MEN TO RELIVE PAST UNDER NEWEST THEORY

(By United News to The Morning Telegraph.)

LIVERPOOL, England, Sept. 27.

Human nature has a reverse gear which will enable mankind to re-live the past in actual throbbing contact with the vast events in the progress of the universe from the time of chaos to the present.

This information was communicated today in a gravely scientific manner to a conclave of noted British scientists by Captain G. Pape, a young Scottish searcher in the mysteries of human psychology. And although the gathering was not to be described as eagerly credulous, the solemn young Scotchman's theory was so earnestly expounded and was supported by such graphic documents that some of his hearers deemed it worth inquiry at least.

The "reverse gear" theory, has the virtue of novelty at any rate. Many have claimed ability to project themselves into the future and into astral realms and to really live therein, but the past has been regarded as abandoned land hardly worth scientific cultivation.

The subject of Captain Pape's discourse gave no intimation of the surprise he was about to hurl into the meeting. The program had him down for a talk on "It There a New Race Type?"

It was only a few minutes, however, until he was declaring to some of the most learned minds of Britain that certain men now living can actually return to the past, live in events of the remotest antiquity and, upon returning, to resume step with current life, bring with them valuable information of a scientific and historic nature. These claims had been tested and proven, he said, in a school of thought and experiment in Glasgow.

"It is no picture which passes before the vision of the investigator," said Captain Pape. "No panorama unveils itself as on a stage. One actually lives in the past. Does one wish to see the earth before its crust solidified? Then he lives a million years ago and around him is the earth, with its seething molten metals. One can watch what is happening; hear the explosions and feel the heat and pressure.

"This is no dream condition; it is just like going into a busy thoroughfare and hearing the roar of traffic."

As evidence the captain showed photographs of world maps, including one which purported to show the earth 100,000,000 years ago. These were drawn, he said, by men who had a powerful reverse gear—who could fall in step with Caesar's legions, who could tread the hearing decks of Nelson's ships at Trafalgar, or turn thumbs down on the martyrs in the Coliseum.

ESTATE TO RELATIVES.

John G. Sparks, Actor, Left No Will, So Nephews Get Equal Share.

The first and final accounting of the estate left by John G. Sparks, vaudeville actor, made by Godfrey J. Costello, nephew, as administrator, filed in the Kings County Surrogate's Court, shows as follows:

The decedent, who was 72 years old, died on May 3, 1922, at the Coney Island Hospital, leaving five nephews and nieces, who, because of his failure to leave a will, are entitled to share equally in the estate. In his accounting the administrator charged himself with $7,317.58. Against this he credited himself with $6,345.04. The balance, $1,472.54, he is holding for further distribution, subject, however, first to the deductions of his commissions and the expenses of the accounting.

SAN CARLO CO. GIVES "MADAME BUTTERFLY"

Famous Opera at Century Given Second Time This Season—Tamaki Miura in Title Part.

For the second time this season "Madama Butterfly" was given by the San Carlo Grand Opera Company at the Century Theatre last evening with Mme. Tamaki Miura in the title part and a cast comprising Mmes. Paggi and Lang and Messrs. Chiappini, Valle, Curci, Cervi and Galagher.

The Puccini opera was followed by a Japanese ballet, "The Legend of the Sun," given by the Pavley Oukrainsky Ballet. With appropriate and artistic settings, the story was told in terpsichorean pantomime of a golden age when the sun reigned supreme and all was peace on earth until one day an evil spirit in the form of a dragon appeared. This so displeased the sun that she called upon her butterflies to form a web between her and the earth, placing the latter in darkness. Then a priest came forth and caused the people to make a loud noise and the sun, being curious, looked out again.

The Pavley and Oukrainsky Ballet was beautifully given by a cast including Serge Oukrainsky, Mlle. Dagmara, Mlle. Milar, M. Easter, M. Caton and members of the ballet.

DEATH WINS IN RACE WITH FAST AIRPLANE

(By United News to The Morning Telegraph.)

MINEOLA, L. I., Sept. 27.

Death winged more swiftly than man's fastest flight to-day, when Evans J. David, who had raced through the air half way across the continent for a last word with his dying wife, arrived here for the final lap of his journey only to learn that Mrs. David had died while he flew Eastward.

Word reached David late Wednesday at St. Louis, where he is engaged in aviation work, that his wife was dying at Lowell, Mass. He sought a plane for the flight in the Missouri city, but none was available for a night journey. After making arrangements to have a machine meet him at Dayton, Ohio, he hurried to that city by train and flew to Cleveland, where he boarded an army plane.

Meanwhile, Mrs. David had died during the morning. The army pilot, assigned to the flight because of the emergency, almost equalled the Cleveland-Mineola record, traversing the distance in 4 hours 13 minutes.

When David landed at Curtiss Field here, he changed his plans, which had provided for an airplane dash through the dusk to his wife's bedside. Instead, he departed for Boston by train, going thence to Lowell. Had he obtained a machine at St. Louis, he would have reached her in time. At Cleveland news of Mrs. David's death reached the flying field nineteen minutes after her husband had taken off.

FILM UPLIFTERS SEE "MONNA VANNA"

Film Mutual Benefit Bureau Enjoys Big Theatre Party at Showing of Motion Picture.

ANOTHER PARTY TO-DAY

The Film Mutual Benefit Bureau, an organization devoted to the encouragement of better motion pictures, and which finances extensive philanthropies through letting the estates of members for "locations" for picture producers, enjoyed a big party last night's presentation of "Monna Vanna" at the Central Theatre.

Among those who enjoyed the party were: Mrs. T. Towar Bates, Mrs. Ernest C. Brower, Mrs. Robert S. Brewster, Mrs. Franklin Q. Brown, Mrs. A. A. Cater, Otis W. Caldwell, Mrs. Ernest G. Carter, Charles M. Chapin, Miss Mary P. Chappell, Mrs. George N. Clausen, Miss Alice Eldridge, Mrs. J. P. Grace, Mrs. Edward H. Graves, Miss Emelyn G. Hartridge, Mrs. Thomas D. Leonard, Mrs. Harvey K. Lines, Mrs. Edwin H. Mairs, Miss S. M. Masters, Mrs. Clark Mellen, Mrs. Paul Moore, Mrs. Stowe Phelps, Mrs. Harmon Smith, Mr. and Mrs. F. A. Seamon, Miss Antoinette Q. Scudder, Mrs. F. A. Vanderlip and Mrs. Howard S. Gans. Miss Elizabeth Perkins, Miss Mabel Choate, Mrs. Gordon Knox Bell, Judge Charles C. Nott, Miss Anne Morgan, Mrs. Meredith Hare, Mrs. John Corbin, Miss Marjorie Nott, Mrs. W. W. Bosworth, Mrs. Harris Childs, Miss V. D. H. Furman, Miss Enid Yandell and Miss Sophie Smith constitute the executive committee of the body which enjoys a unique position in motion picture activities in New York. Funds for philanthropic purposes are created through granting the use of the estates of members as "locations" for making motion picture productions deemed by the committee to be worth while. One of the favored charities is the Maternity Center Association of New York. Aside from its philanthropic purposes, the organization undertakes to improve the character of motion picture releases by giving moral support to those of the better sort.

One of the largest theatre parties of the season will be given this afternoon when Mrs. Jack Loeb, prominent in women's club activities, will entertain the officers of the New York City Federation of Women's Clubs and the president of each of the constituent clubs at a presentation of "If Winter Comes" at the Times Square Theatre.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

BRABIN OFF TO-DAY FOR SCENE OF "BEN HUR" PRODUCTION

Entire Picture to Be Made Abroad and First Group of Goldwyn Executives Will Take Preliminary Steps Before Cast Is Assembled in Italy.

GEORGE WALSH THE STAR

THE biggest plum in the gift of the Goldwyn Company—the job of directing "Ben-Hur"—has been given to Charles Brabin. He will go abroad, sailing this morning on the Leviathan, to make the picture in Italy. Accompanying him will be Edward Bowes, vice president of the Goldwyn Company, and June Mathis, who will be in charge of the editorial directorship of the production. They will be assisted by a technical staff, which is now en route to New York from the Goldwyn studios in Culver City.

While F. J. Godsol and A. L. Erlanger announced yesterday that Charles Brabin will direct General Lew Wallace's story, not a word was said as to the actor who will play the role of Ben-Hur. However, our private wire from the Coast tips us off with the information that George Walsh is the man who has been chosen. A query from a Morning Telegraph reporter brought neither a confirmation nor denial, but we are so sure that George Walsh has been chosen that we feel no hesitancy in printing it.

The actual facts concerning the filming of "Ben-Hur" have been held up so long that the picture has been surrounded with a mystery that has been given few pictures. A few weeks ago it was rumored that King Vidor would handle the megaphone and a few months before it was said that Marshall Neilan had decided to take a company abroad and do the picture. Mr. Neilan, it was said yesterday by the Goldwyn Company, had originally been offered the commission to direct the picture, but when it was decided to film the entire production abroad, Mr. Neilan decided that he preferred to continue to produce in the United States, and did not wish to undertake to do this assignment abroad.

In view of the fact that the first three months will be spent by Mr. Bowes, Mr. Brabin and Miss Mathis and their technical staff in preparing the groundwork, contracting for locations and building a stadium for the w. k. chariot race, George Walsh will probably not join the company for a few weeks.

Mrs. Bowes, the wife of Edward Bowes, vice president of the Goldwyn Company, who is Margaret Illington, the well-known actress, has just undergone a very serious operation, so that it is not likely that she will be able to sail to-day. She will probably join Mr. Bowes as soon as she is well enough to take the trip.

Charles Brabin, the directorial choice of Goldwyn, is the man who made "Driven" and "Six Days." Two such fine pictures that Goldwyn certain has reason for this choice. Whether or not Theda Bara, who is Mrs. Charles Brabin in private life, will accompany her husband is not known.

May Get La Marr.

Richard Rowland has not been idle by any means since he returned to New York. We understand that he has been busy getting an option on the services of Barbara La Marr with a view to starring her in a series of Associated First National pictures. At least, that is the story that came to this desk from such an authentic source that we have no hesitancy in printing it.

However, when he telephoned to Richard Rowland and asked him to admit the truth of the story he said:

"I have no comment to make. I cannot deny or affirm the story."

But whether he denies or confirms it we are going to say that we have heard it is true that Miss La Marr is seriously considering signing with First National. There is no doubt that she is one of the best drawing cards on the screen to-day, and has had more offers than she could possibly accept.

Miss La Marr is at the present moment under contract to Sawyer & Lubin and since this company has done considerable business with First National and is now releasing some of their pictures through this channel, there should be no trouble with the La Marr contract. Miss La Marr will start work on "The Shooting of Dan McGrew" as soon as she reaches the Coast, and it seems very likely that this will be released through Metro since the Sawyer-Lubin Company have a contract with Metro for this particular picture. As soon as she finishes this she will start making "Thy Name Is Woman" for Louis B. Mayer, who divides his releases between Metro and First National.

Mr. Rowland did say one thing when cross-examined over the telephone and that was that "The Sea Hawk," which we announced some days ago, will be directed by Frank Lloyd. It is to be a big spectacular production—one of the biggest First National has ever made.

At the Broadway Theatres.

"Potash and Perlmutter" of course remains at the Strand for another week. It could not be otherwise. Every one who saw Barney Bernard and Alexander Carr in their roles of Abe and Mawruss will want to go back and get a second look at them and at Vera Gordon as Rosie. We wonder if another week will sufficce to interest the public, which has found Montague Glass's story so entertaining. The other members of the cast who contribute to the success of this comedy are Hope Sutherland, Ben Lyons, Martha Mansfield and De Sacia Mooers.

S. L. Rothafel has hurried back from a few days vacation at Greenwood Lake to put the finishing touches on the program he has arranged to supplement Marshall Neilan's story, "The Eternal Three." Yes, this is the leading film attraction at the Capitol for next week. In addition to the fact that Marshall Neilan is the director, and that is sufficient guarantee that it has a large amount of entertainment, the cast contains such players as Claire Windsor, Raymond Griffith, Bessie Love, George Cooper, Tom Gallery, Helen Lynch, Alec Francis, William Orlamond, Charles H. West Victory Bateman, Lillian Leighton, Peaches Jackson and others.

Next week "Ashes of Vengeance," Norma Talmadge's picture, which has held forth at the Rivoli Theatre, will move to the Rialto so that those who did not get a chance to see the film which Jos. Schenck admits is the most costly screen adventure of his life, will have a chance to see it. The story was written by H. B. Somerville and the direction by Frank Lloyd. The cast supporting Miss Talmadge is headed by Conway Tearle.

The cast includes Wallace Beery, Josephine Crowell, Betty Francisco, Claire McDowell, Courtenay Foote, Forrest Robinson, James Cooley, Andre de Beranger, Boyd Irwin, Winter Hall, William Clifford Murdock McQuarrie, Hector V. Sarre, Earl Schenck, Lucy Beaumont, Jeanne Carpenter, Mary McAllister, Howard Truesdell, Kenneth Gibson, Carmen Phillips, Rush Hughes and Frank Leigh.

Because of the length of the picture there will be no musical program.

The first feature length comedy to be made by Buster Keaton, "The Three Ages," comes to the Rivoli next week. This is the picture in which Margaret Leahy, the English beauty, plays the feminine lead, and incidentally the first picture that she ever made following her winning of the beauty prize in London from Norma Talmadge. In the cast are Wallace Beery as the inevitable villian, Joe Roberts, Lillian Lawrence and Horace Morgan. Metro is releasing the picture, which was directed by Keaton himself and Eddie Cline from a story written by Jean Havez, Joe Mitchell and Clyde Bruckman. Mr. Riesenfeld is giving the picture a special musical program.

The Cameo will keep "The Call of the Wild" for another week. This is the Jack London picture made by Pathe in which Jack Mulhall plays the hero, and Walter Long the man, who, feared by the dog, is finally killed by him to avenge his master.

The feature picture at the Broadway next week will be "The Spoilers" with Milton Sills, Barbara Bedford, Anna Q. Nilsen and Wallace Beery. Accompanying this will be a bill of B. F. Keith vaudeville as is usual in this B. S. Moss house.

CHARLES BRABIN.



Who Sails to Direct "Ben-Hur" for the Goldwyn Film Company.

Charlie Chaplin Will Talk to Radio Fans Wednesday Night From Station WOR, Under Auspices of The Morning Telegraph. Audience Will Be Big.

ROCKETT TO FILM "DIXIE"

The Morning Telegraph is very happy to announce that Charles Spencer Chaplin will talk over the radio on Wednesday evening at 9 o'clock. He will appear under the auspices of The Morning Telegraph at L. Bamberger & Company's radio station, WOR. The radio should do a rushing business that night, for the millions of fans who know the star from his screen appearances, will welcome this chance to hear his voice. He will talk on impersonations. Although Mr Chaplin has been besieged with invitations to make an appearance his first in the East will be the one which has been arranged for next Wednesday. Chaplin, who is visiting New York in connection with the showing of "A Woman of Paris," which he wrote and directed and which is scheduled to open at the Lyric Theatre next Monday evening, has been very busy since he arrived getting the presentation of his picture in readiness for the big opener. I fit were anything but the radio for next Wednesday night we would say—go early and avoid the rush—but we all can hear Chaplin talk without any of this advance effort.

Rockett to Film "Dixie."

"Dixie," an old story of the South, has been chosen by Al and Ray Rockett to follow "The Dramatic Life of Abraham Lincoln," which they have recently finished. George A. Billings and Ruth Clifford, who play the roles of Abraham Lincoln and Anne Rutledge, have been chosen for the "Dixie" film. New Orleans, Memphis, Charleston, Louisville and other old famous cities, will be used, as will the Mississippi River, which plays such an important part in the history of the old and new South.



RUTH CLIFFORD.

Who plays the lead in "Dixie," a picture to be made by Al and Ray Rockett.

Finance Note.

As a result of the success of the whaling picture, "Down to the Sea in Ships," the board of directors of the Whaling Film Corporation have declared a cash dividend of $2.50 a share, payable immediately on all the stock of the corporation.

Back to Broadway.

Peter Milne, the writer of motion picture people and doings, is back from the wicked city of Hollywood. We have not seen the young man yet, but we are told by his friends that he has not let Hollywood affect him.

Print Completed.

The Warners yesterday received word from the Coast that the latest Johnny Hines picture, "Conductor 1492," has been finished, and will arrive here shortly. Supporting Mr. Hines in this picture are Doris May and Dan Mason.

If You Would See Lillian.

Those who have felt their life was incomplete without having seen Lillian Gish need not die with their wish unfulfilled. She has promised all those who go to the Ambassador Sunday that they may see her. Her picture, "The White Sister," which we understand is doing very good business, moves on that day from the Forty-fourth Street Theatre to the Ambassador to continue its run.

BARBARA LA MARR SLATED FOR THE FIRST NATIONAL

BARBARA LA MARR.



Photo by Witzel.

She Is Said to Be Considering a Contract to Star for Associated First National.



Copyright Photo by Mauds & Fox, Ltd.

MARGARET LEAHY.

Who will make her first appearance on the screen on Sunday at the Rivoli.

Richard Rowland Reported to Have Engaged Star for Series of Pictures, but Refuses to Confirm or Deny the Story—"Dan McGrew" Her Next Vehicle.

AT BROADWAY THEATRES

Fawcett to Appear.

George Fawcett, veteran of the stage and screen, will make a personal appearance at the Rivoli Theatre on Sunday evening, when Manager Riesenfield presents the first of his series of "Gallery of Living Portraits." Fawcett is the subject of the "gallery," and presents him in some of the great scenes in which the actor has appeared on the srecen—"Sentimental Tommy," "Peter Ibbetson," "Ebb Tide," "Salomy Jane," "Manslaughter," "Burn 'Em Up, Barnes," "The Hope Chest" and others.

"Scaramouche" Opens To-morrow.

Those few lingering members of the industry who are still in the country will put on their soup and fish and hurry to town to-morrow night. The reason is "Scaramouche," the Rex Ingram picture opens and every one wants to see what Mr. Ingram did with Sabatini's story. Metro is pleased, at least every one at the Metro offices is saying so.

Enjoy a Hayride.

The motion picture critics of New York were given a ride through Fifth avenue by Famous Players-Lasky yesterday as a part of the exploitation of "West of the Water Tower," Glenn Hunter's first picture for Famous. We do hear as how a fine time was had. Agnes Smith reports the hot dog and doughnuts in the lunch wagon were fine. She is reporting it on paper for The Sunday Telegraph, and what she says makes us wish we had not been too busy to go. Order your Sunday papers early; it's a good story.

Mother and Son.

One of the few cases in pictures where a mother frequently plays in productions with her own son is that of Myrtle Stedman and Lincoln Stedman.

Myrtle Stedman is young looking enough and blonde and daring enough to portray the most vampish of vampires. Lincoln apparently did not take after his mother in any way except in his ability as a trouper. His girth his tremendous. He outweighs Firpo by about fifty pounds.

Mrs. Stedman recently completed work in the production of "Flaming Youth," in which she plays Mona, the youthful mother. Lincoln did not appear with his mother in this production, but has been cast for the part of Donny in the new production, "Black Oxen."

In the Wilds of Detroit.

Word comes that Robert Edgar Long has left the motion picture industry high and dry and gone into the legitimate. He is now in Detroit getting everything in preparation for the arrival of Otis Skinner, who opens there in "Sancho Panzo" in a few weeks.

A Line or Two.

If Charley Chaplin accepts all the theatrical invitations that come his way he will have to do about five a night. Every good press agent invites him to lend his presence at his particular show. He will be at the Chauve-Souris to-night. Yep, the p. a. told us.

BILTMORE TRAIN REACHES OREGON

Passengers of De Luxe Special Given Royal Reception by Portland Populace.

SEE NATURAL BEAUTIES

(Special Dispatch to The Morning Telegraph.)

SALEM, Ore., Sept. 28.

The Biltmore special de luxe train arrived in Portland early Wednesday, having made the trip from New York City with stop-overs at Montreal, Ottawa, Winnipeg, Edmonton, Jasper Park, Vancouver and Seattle. In Portland the citisens' committee, composed of Mayor George Baker, Frank E. Andrews, W. E. Boyd, J. C. Ainsworth and Chief of Police Jenkins met the delegation of New York and New England hotel men at the depot.

The train arrived at 7 A. M. and the Portland committee were right on hand with a sub-committee of 100 to escort the hotel delegation and tehir guests to the Multnomah Hotel for breakfast, after which a dance was staged for the party. Following the dance, motor cars took the entire delegation to a trip over the Columbia River Highway, America's renowned scenic drive. A stop was made at Multnomah Falls, one of the famous beauty spots of the world.

There a sumptuous luncheon was served, after which the entire party was taken back to the railway station and sent on their way to San Francisco. The New Yorkers and the entire outfit were treated royally by the business men of Portland.

WILL HOLD FIELD DAY FOR JEWISH BOYS

Gold Medals to Be Awarded by Hebrew Philanthropic Society.

The 53rst annual field day for the three hundred boys under the supervision of the Jewish Board of Guardians maintained by the Federation for the Support of Jewish Philanthropic Societies, postponed last Sunday because of rain, will take place to-morrow at Pelham Bay Park, it was announced by Mrs. Sidney C. Borg, chairman of the Committee on Outside Activities.

Hon. Franklin C. Hoyt, of the Children's Court, and Hon. Morris Koenig of the Court of General Sessions, will be the judges of the contests. Eugene C. Gibney of the Board of Education, will be honorary referee, and Mortimer L. Schiff, president of the Jewish Board of Guardians, will be honorary chairman of the day's program.

Through James A. Mulholland, supervisor of recreation of the Department of Parks, the boys have been coached by athletic directors in the jumping, running and racing events. Gold, silver and bronze medals will be awarded to winners in each event.

All boys under the care of the Jewish Board of Guardians for delinquency or other behaviour reasons, including those grouped under the Jewish Big Brothers and pupils of the Hawthorne School, will attend the field day and picnic.

Postpone Fallon Contempt Case.

The hearing in the contempt action against J. Fallon, criminal lawyer in connection with the suit of Mildred Adams-James Against Col. Samuel L. James, which was to have been held before Referee Terence Earley, 38 Pine street, was postponed to Saturday, October 6, at 10 A. M. The adjournment was because Fallon did not know the hearing was scheduled and could not be present.

GOODSAMARITAN TRICK COSTLY TO EBBETS, JR.

Son of Brooklyn Baseball Club President Fined $10 by Magistrate Sweetser.

Interceding in behalf of a taxi chauffeur who he believed was being unjustly treated by a traffic patrolman resulted in the arraignment yesterday in Yorkville court of Charles H. Ebbets, Jr., son of the president of the Brooklyn National league baseball club.

Young Ebbets who said he was secretary of the club gave his address as 249 Sterling Place, Brooklyn. He was fined $10 by Magistrate William A. Sweetser and not having this sum on hand was obliged to wait until friends came to his aid.

Young Ebbets said he emerged from the subway at Grand Central station last evening when he caught sight of Patrolman Joseph Schleider of Traffic B questioning a taxi chauffeur. The patrolman told the court that the taxi chauffeur had cut out in front of a trolley car and noticing that his chauffeur's license was not pinned in its proper place stopped to question him. When the patrolman told the chauffeur he was under arrest young Ebbets stepped up and offered the chauffeur his card saying he could call on him as a witness. A crowd collected delaying traffic and in consequence the traffic patrolman arrested Ebbets with the chauffeur, charging him with disorderly conduct.

Seek Dead Woman's Relatives.

New York police were yesterday asked to locate relatives of Mrs. Anna Dean Wicks, who died recently in Pittsburg, Pa. A telegram from Chief of Police Louis H. Leff of that city read: "Locate George Dean, Fourth street, Brooklyn, or Mrs. Josephine Wright, Cherry street, Brooklyn. Notify them Mrs. Anna Dean Wicks, daughter of George Dean, died here. Wife of George Dean killed by automobile in Brooklyn four of five years ago; may locate Dean from coroners' or court records." The Brooklyn Detective Bureau started search for the dead woman's relatives.

WIFE-BEATER CHARGED.

Drunkard Teaching His Children to Drink Alcoholic Beverages.

Mrs. Frances Y. Ramos, mother of three children, ranging from less than four to seven years old, yesterday filed a separation suit complaint in which she charged her husband, Andreas Y. Ramos, served with copies of the papers at 11 East 120th street, with teaching the "kiddies" to drink.

The plaintiff, after stating that since 1915 the defendant has been "a habitual drunkard," and has repeatedly been cruel to her and their children, once threatening her with a pistol and on another occasion "striking and threatening to take her life," proceeds:

"The defendant has acted toward the children in an immoral and improper manner in that he made a practice of teaching them to drink alcoholic beverages."

In conclusion Mrs. Ramos says that it was, by reason of "foregoing facts," become unsafe and improper to live with the defendant.

In the caption of the complaint, the defendant is described as "Andreas Y. Ramos, also known as Andres Yaquero." Plaintiff and defendant were married on October 7, 1914, and their three children are John, born July 31, 1916; Frank, born August 20, 1918, and George, born December 10, 1919.

Child Falls From Window.

Two-year-old Joseph Reck, of 4532 Park avenue, is in Fordham Hospital in serious condition as a result of a fall from a window of his home yesterday. The boy climbed on the window ledge while his mother was in another room, toppled through a screen and plunged five floors to the street. Patrolman Otto Gruber, of the Bronx Park Station, who was passing, comandeered an automobile and rushed him to the hospital, where he was attended by Dr. Leo. Joseph's left thigh and skull were fractured.

FIRE IN STREET CAR.

Loud Noise and Smoke Caused Onlooker to Call Fire Department.

A crowd blocked traffic at Fortieth street and Sixth avenue yesterday morning when a southbound Sixth avenue trolley, carrying about forty passengers, stalled at the corner of Fortieth street amid volumes of smoke and a loud sizzling noise caused by a short circuit in the front controller box. Some one on the curb pulled the fire-box on the corner, but before the fire apparatus arrived the motorman, William Cuisando, shut off the current by pulling a fuse plug unedr the car and extinguished a small blaze with sand.

The car had to be pushed to Fourth street and put in the car barns for repairs. It required the police reserves from the West Thirtieth street station to disperse the crowd.

RECESS IN FULLER CASE.

Grand Jury Will Probably Reach Decision by Monday.

The September Federal Grand Jury recessed yesterday afternoon until Monday without handing up further indictments in the E. M. Fuller & Company bucketshop case, as had been expected. The Grand Jurors were not discharged, however, despite the fact that this is the last court day of September.

Col. William Hayward, United States Attorney, when aske dif the Grand Jury would be continued to complete unfinished work, said he had not decided whether to as kthe court to continue the body. The Grand Jurors will probably make a presentment on Monday, and if its work is completed will be discharged.

LITTLE CALF PEEKS FROM NEW GOWNS

Slit to Relieve Tension of Sheath Skirt Latest Weapon of the Vamps.

MODISTE EXPOSES SECRET

(By United News to The Morning Telegraph.)

CHICAGO, Sept. 28.

Mary has a little calf,
It's just as white as snow;
She's slit her skirt a foot and a half,
And that is how I know.

Briefly, thi sis the latest development in the whirligig of cahnge in feminine fashion, except that in most cases Mary wears a dainty silk casing, which, perforce, must be slik all the way. This is no forecast, but a statement of a fact being noted now for the first time by observant citizens on the principal promenades of the bigger bailiwicks. In a few moons to come it will doubtless produce much hue and cry from the "Whither-are-we-drifting?" element.

Leading modistes and designers knew it was coming, but are expressing surprise to see the length to which it has gone, as they had prescribed but a few inches of slit, whereas most of the new skirts—goodness only knows whether by accident or design—are bound to give the wearers water on the knee on a rainy day.

It remained for Madame Rose, a modiste and a widely-quoted authority on gowns, to tell the United News how this came about.

He is a very young man indeed who does not remember that a year or so ago, the short, full skirt which just tickled the knee was one of the first things upon which the ship news reporters in New York asked every distinguished visiting foreigner his views. And everywhere the distinguished guest went afterward, he was unfailingly asked all over again.

Now it seems, according to Madame Rose ,that the short skirts were not lengthened merely because the girls thought the men had tired of them or because there was necessarily anything in th ranting of the formers, but merely because the dressmakers had pointed out an even more intriguing method of attracting masculine interest—namely the slim silhouette type of gown, which is now being used by the erstwhile flapper to vamp from the knees up instead of fro mthe knees down.

The suggestion of the entire figure, which is perhaps more than a suggestion with the current tight skirts, is much more potent in arousing male interest according to Madame Rose, than the calves and ankles of yesteryear.

"But," Madame Rose continued naively to explain, "this "torso method" of vamping had its drawbacks, for the skirts became so tight as to permit of little movement of the nether limbs, and really, sir, a girl must walk. We couldn't make these slim silhouette skirts shorter or we'd be half-naked. Thus, the slit was the only way out, and there you have it.

"The original vamping intent, you see, has now become double-barrelled, and the men may well beware."

Madame Rose's succint and well-chosen words eliminate all doubt that the above quatrain about Mary's calf has completely wiped from the boards those well-known, but now old-fashioned, lines of tender memory which went:

"The Devil sends the wicked wind,
"That blows our skirts knee-high,
But God is good and he sends the dust,
"To blow in the bad man's eye."

Capt. Jennings Acquitted.

Captain Hubert J. Jennings, who, last June, took Ruth Smerling on a trip to Washington, was acquitted late yesterday after his trial o na charge of kidnaping.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue. Telephone, 9400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

In Aiding the Farmers the Exhibitors of Kansas Are Betting on a Sure Thing.

A dispatch from the West says that the motion picture theatre owners of Kansas are considering coming to the aid of the farmers. They are to devote a day's receipts to the purchase of wheat seed to replace the crops destroyed this year by floods. If the next season's harvest is successful, the exhibitors profit by one-fifth of the crop; if it is again a loss, the exhibitors individually are out a small amount of money, but they are in the good will of the farmers. Either way, they can't lose.

This is the sort of thing that all exhibitor organizations should do. Whatever the personal attitude of the exhibitor, his theatre is a public institution and its prosperity and popularity bound up with the general welfare of that section of the public from which it draws its patronage. The theatre owner should, and in many cases does, take a leading part in community activity. The man who runs a motion picture theatre automatically assumes a greater responsibility to the community than merely providing entertainment.

In the case of the Kansas exhibitors the step is exceptionally well taken. Their welfare is indissolubly bound up with that of the farmers, and in giving substantial aid when it is most needed they are not only gaining the gratitude of their particular public, but at the same time investing money which cannot fail to pay big financial dividends in the increased prosperity of the district.

Producers Really Delivering Big Pictures They Talked About.

The rumblings within the industry of a stormy year between the theatre owners of the country and the producers and the distributors seem to be little more than the mere echo of exaggerated reports circulated at times in print and mostly through personal gossip. There was first the dispute about the Broadway showings, the talk of eliminating the advance presentations at legitimate theatres, and then, what was more to the point, the howl about prices that were being asked by distributors for big pictures.

But in many ways the producers themselves, by actually doing the unbelievable—to wit, making many pictures that deserve to be called big—have brought the situation back to normalcy. Formerly all the distributors had nice pleasing little program pictures for sale, and they demanded big prices for each of them by talking exploitation. That they didn't get the prices is history. To-day when the pictures are big enough to merit a magnificent revenue, the chances of getting this are almost as difficult as before. Competition among the big pictures has made this situation.

Practically all of the big producers have already released a group of a dozen pictures, and playing dates on most of these were delayed while salesmen and renters were jockeying back and forth for purchase prices. Meanwhile the distributors have been worrying about their collections, and with the necessity for flooding the market with their newest productions the prospect of ideal monetary realization is fast fading, and they are giving the big pictures to the exhibitors in many cases at prices that formerly were paid for program productions. It seems that if all the pictures are big, one distributor has no real advantage over the other and the supply and demand will keep its old proportions.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on those men who sing about others. This installment of the series is Bonnie Wilson, who handles publicity for the United Studios on the Coast.

Every now and then, in this gallery of "notables," there appears the name of a woman who is carrying on the good work of "singing other people's praises." The gentle art of press agency is by no means without its "Unsung Heroines," and one of the best known of the women representatives on the Coast is Bonnie Wilson, who holds forth at the United Studios. She was born in a mining camp in Northern California. Convinced that she was destined to paint the world's greatest masterpiece, Miss Wilson sought opportunity and a career in New York.



BONNIE WILSON.

After what she describes as a very chilly Winter in the metropolitan city—literally and figuratively speaking—and a year at the Art Students' League, she decided that her ideas of herself as a painter were somewhat exaggerated, and turned to newspaper work as a possible means in which to express herself. A brief experience on the Evening World proved a very pleasant one, and it gave her a chance to save sufficient money with which to return to her native heath. For, while she had grown to feel more favorably toward the East, she continued to prefer California, and the reception she received on her return to the Golden State was as warm as the Eastern one had been cool. So she decided to stay there.

Acting on the advice that an editor on the World had given her to "keep moving," the young woman, after a short time on the San Francisco Chronicle moved on to the Denver Post and soon after establishing connections with this publication was signing stories. Later she developed a taste for fiction writing and proceeded to let genius burn in behalf of the Seattle Star for many months, after which she did the same thing for the Los Angeles Times.

At last about this point in the career of every newspaper person, along comes the publicity bug. Bonnie Wilson was no exception. After a taste of this work as assistant director of Western publicity for the National War Work Council of the Y. M. C. A., and handling publicity and advertising for the Fairmount and Palace hotels in San Francisco, Miss Wilson succumbed to the lure of the screen. About six months ago she joined the forces at the United Studios and in addition to acting as press representative for the studio, handled the publicity for Maurice Tourneur's "Isle of Lost Ships."

Miss Wilson has even higher ambitions than being a press agent. She is anxious to become at successful short story writer. She has done considerable magazine work in the past year and hopes to keep right at it. Her great hobby and favorite outdoor sport is "flying." She even prefers it to writing, strange as that may seem.

METRO FINISHES CASTING FOR NEW VIOLA DANA FILM

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Sept. 23.—With the signing of Milton Sills, Wallace MacDonald, DeWitt Jennings, Bertram Grassby, Matthew Betts and Gertrude Claire, Metro has completed the cast which will support Viola Dana in her next starring vehicle, "Angel Face Molly," a story written by Fred Kennedy Myton now being adapted for Miss Dana's use by Thomas J. Hopkins. It will be directed by Oscar Apfel, whose selection was previously announced.

This will be the second picture in which Mr. Sills has played with Miss Dana. The first was "Dangerous to Men," produced by Metro several years ago. Efforts were made at various times to cast Mr. Sills in support of Miss Dana in other pictures, but until "Angel Face Molly" Mr. Sills's prior engagements interfered.

Wallace MacDonald recently completed leading roles in "The Spoilers" and in "Maytime" and DeWitt Jennings holds the distinction of having played more detective parts on the stage and screen than almost any other actor. He has a police detective role in "Angel Face Molly."

CALDWELL BACK ON COAST.

Has Contract to Release Comedies Through Selznick.

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Cal., Sept. 24.—Fred Caldwell, producer of "Night Life in Hollywood," has just returned from New York, where he concluded a releasing contract with the Selznick Release Corporation, to give distribution to his entire output of feature comedies for the year, each to have a distinct Hollywood theme.

The contract was secured on productions which Mr. Caldwell has completed from original stories from the pen of J. Stewart Woodhouse.

The first four pictures which will start releases November 1, are "The Elite of Hollywood," "The Cream of Hollywood," "The Bishop of Hollywood," and "The Sheik of Hollywood."

These feature comedies include in their casts Chester Conklin, Victor Potel, Alice Howell, Gail Henry, Raymond Cannon, Charles Mack, Violet Schram, Muriel Reynolds and Charles Dale. Production will be resumed immediately in furtherance of the contract.

H. J. Bayley With Pathe.

H. J. Bayley, well known in Southern and Middle Western trade circles, has been appointed as manager of Pathe's New Orleans exchange. Mr. Bayley comes to Pathe from Associated First National Pictures, with whom he has been associated for the last year as the branch manager of the Dallas office. Mr. Bayley has had experience in both the theatre and exchange branches of the industry.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

SAMUEL GOLDWYN need not fear the approach of the wolf of poverty, neither need he worry about spending money on making pictures. If "Potash and Perlmutter" does not remove all of these worries from his mind, then the other producers better stop making pictures. "Potash and Perlmutter" kept the patrons of the Strand Theatre in paroxysms of laughter last Sunday afternoon with a surreptitious tear or two for good measure in the eyes of those who never like to miss an opportunity to cry when a film permits.

Yes, "Potash and Perlmutter" is that kind of a picture. A laugh and a tear so close together it's difficult to say when one starts and the other ends. It's the best entertainment since "The Kid," and as funny as Charlie Chaplin at his funniest. Why some one did not nail Barney Bernard down to a contract long before Samuel Goldwyn saw his possibilities I do not know. The producers cry for material—and here Montague Glass's famous Jewish stories have been on the market for several years, to my certain knowledge, with the producers afraid the Jewish comedy would not go on the screen.

It's as funny as it was on the stage, and that is saying something. Mr. Goldwyn had the good sense to let Mr. Glass write the titles, and if they do not make every one who sees the picture laugh, then those few grouches are ready for the old folk's home.

"Potash and Perlmutter" should make a million dollars. Any picture that affects a blase New York audience as this has all week is the real thing. The exhibitors who believe Abe and Mawruss are stage properties and unsuitable for the screen better take a look at these two gentlemen and be convinced before some other exhibitor grabs them. The amusing part—a large percentage of the audience at the Strand last week were Jewish, and they laughed louder than any one else. Who knows how many of them have a Rosie in their family. Vera Gordon knows just how Rosie would behave, and she does as much for the picture as Mr. Bernard and Alexander Carr. The pinochle game is a riot.

Samuel Goldwyn, who frankly said that he "shot the works" into making his two pictures, can feel he made no mistake. He has emerged from his first attempt with a royal flush, and if "The Eternal City" is half as good as "Potash," he will come out a winner. "Potash" convinces us that it is not the big, spectacular films; it is a little of the old heart interest with some honest-to-goodness human emotions that count.

We congratulate Samuel Goldwyn on his first independent production. He has set a pretty high standard that will be difficult to follow. But we wish him luck in his attempt. "Potash" is like "The Kid"—it only happens once in a long time. If there were more "Kids" and more "Potash and Perlmutters" motion picture-going would never be threatened as a lost art. It would be a paying institution as long as the world goes on.

Many Celebrities There.

The opening of "Casanova" at the Empire Theatre last Wednesday night brought forth a great galaxy of celebrities not the least of whom were well-known motion picture folk. Taere is never any New York opening of any consequence without motion picture people. Among those whom we glimpsed between the acts and after the theatre were Mr. and Mrs. Adolph Zukor. Mrs. Zukor looked very charming in a white frock. She is so young looking that it is always difficult to realize she is a grandmother. Gloria Swanson was there, having come in from the country especially for the opening. She said although she was only in for the night she had brought her baby with her. Rita Weiman, looking very well since her trip abroad, was among the celebrities present. Robert Kane, I. Blumenthal, Jetta Goudal, Rex Ingram, Beulah Livingston and many others well known in the picture industry were seen. "Casanova" is beautifully pictorial, but we could not see a motion picture play in it. There were those who could see one, however, and spoke of screen possibilities in no uncertain tones. After all, motion picture material is a matter of opinion. What is a picture to one man is something else to another. Speaking of Rex Ingram, he sailed yesterday for Europe, where he will look for locations for "The Arab," which is to be his next picture after all and not "The World's Illusion" as we reported a few days ago. Mr. Ingram and his wife, who joined him after the performance, were members of a little party given by Mr. and Mrs. Zukor.

Gloria Acts as Godmother.

Take a good look, girls and boys, at Sylvia Ashton, mother extraordinary of the "illums," because she will no more give the silent drama the air of respectability that her presence somehow always implies. Erring sons can no more cry on her capacious bosom and daughters will not receive her blessing when they step forth into the wicked world, because Miss Ashton has left Hollywood and motion pictures.

Left it high and dry.

No, she didn't leave because she had a grouch against any one in the movie colony, but because she wanted to seek her fortune in the big city. Her fortune, you may be sure after looking at her, was pretty definitely planned before she ever set foot in our town. She knew what she was going to do and when. She knew that she was going to start a tea room in Manhattan and feed the hungry mob. Feeding people is just like getting money from home to her. Out in Hollywood, when she wasn't answering the call of the camera, she was keeping a boarding house for the homeless, and they say that anybody who ever had one of her meals never failed to return for an encore.

"I've had the idea for a long time," said Miss Ashton, when I happened to meet her on Thursday with Gloria Swanson. "I saved my money until I had enough to come East and start the sort of tea room I believe this town needs. I do not intend to act again unless I lose all my money, and then, of course, I'll have to."

Gloria 2nd Refuses to Eat.

"She served her time on the stage and screen," said Gloria. "She was on the stage many years ago and has been in films for a long time. I believe when people get an idea, if it is possible and right, they should do everything they can to fulfil it. That is why I am glad Mother Ashton is going to have her cunning little restaurant."

"Gloria has been marvelous," said Mrs. Ashton. "She never failed to give me all the encouragement in the world, and now she has even given me a name for my tea-room. We are going to call it the Golden Rod."

"I only suggested the name and helped choose it," said Gloria. "It seemed to me to lend itself to that sort of thing."

This session took place in Mrs. Ashton's suite at the Chatham. Gloria has invited me to come and see Gloria 2d.

"She is lovely," said the young lady's mother, "and you will just love her."

At the time I arrived Gloria was being urged to eat so that she could have a tempting dish of ice cream that waited for her. Her nurse and Sylvia Ashton were doing their best to coax Miss Gloria to taste a little soup or some of the vegetables. But she refused. And it was only when her mother said the word that she ate a quarter of an inch of a string bean.

"She never eats," said Gloria No. 1 despairingly. "She doesn't eat enough to keep a bird alive."

"Oh, that's all right," I told her. "The little girl at my house used to be the same way and now she eats like a farmhand." (I hope the L. G. A. H. does not see this, because if she does I am apt to be homeless.)

Baby Gloria was sleepy and wanted a nap as well as her ice cream, and after she had been fed she finally was persuaded to go to sleep, but this she refused to do until her mother came in and saw her safely in bed.

Baby Gets Her Ice Cream.

The nurse might do very well for Gloria Swanson's daughter, but when her lovely mother was present the nurse did not count. In many cases I have seen the mother a figurehead, the child preferring the nurse to its own parent. But nothing like this in the case of young Gloria Swanson Somborn. She'll take her mother any day in the week, and believe me she obeys her mother. At the age of three she knows when her mother says no she means it. Of course it was pretty hard with all of us pulling for young Gloria to get that ice cream and her mother being forced to play the role of the stern parent. But a little thing like four people saying: "Oh come on, let her have her ice cream" did not influence Gloria. She made the child eat that quarter of an inch of string bean before she would let her have one taste of the fast-melting ice cream.

The baby looks a lot like her mother. The same eyes and mouth and smile. She is very like Gloria was at 16 before the world gave her so many reasons to know that life is not all a bed of roses. True, she has reached the top of the ladder of fame and success and all things that go to make supposed happiness, but it has not brought happiness to her. It has brought her heart aches. It has brought her many unhappy hours that people can and will say things that are untrue just to get a good story.

Public Delights in Gossip.

When Gloria was in the hospital, weak from an operation, a photographer on one of the daily papers tried to gain admittance to the room to get a picture of her in bed, threatening to divulge a scandal that never existed if he did not get the photograph. This and the knowledge that even the simplest thing in the life of a successful motion picture star is distorted to look like a sensational scandal is one of the penalties that every famous motion picture star has to pay. It has come hard for Gloria because she is sensitive, and she takes to heart these things. It seems too bad that success has to be filled with so much bitterness, that it brings with it so many heartaches, and so many tears.

Sometimes we wonder why the public takes such a malicious delight in reading every story that is said about any motion picture player. A juicy morsel even the simplest happening becomes when it concerns a star. If it concerned any one else, it might be passed up as uninteresting and unimportant. But when it relates to those who are in the public eye it is always decorated, added to and made important.

Now, this is not supposed to be an interview with Gloria Swanson. I went over to see her baby, but Gloria is always good copy. She is such a gorgeous creature and is always interesting. Perhaps the reason I have such a soft spot in my heart for her is that, although I knew her when she was just a little extra girl, she has not changed one bit. She is just the same straightforward, ambitious girl who announced that she was going to make good, and went out and did it.

We hope Mother Ashton will likewise make good on her tea room. She has chosen a location near the Plaza and we for one promise to go there when we are hungry.

Goulding a Busy Man.

"The Beautiful City," Edmund Goulding's original story, has been bought by Richard Barthelmess, a fact which must make Mr. Goulding very happy, because he had young Barthelmess in mind when he wrote the story. If there is any one who accomplishes any more work than this Goulding person, we have not met him. He seems always to be selling something or engaging himself for some play or other. The day that he sold "The Beautiful City" we learned that he had also arranged with Dodd Mead & Co. to bring out his book "Shadow Lane" in the Fall, and, while he was negotiating for his scenario and his book, he was deep in writing a scenario of "The Fool" for William Fox. Not content with this, he spends his odd moments working on "Dancing Mothers," a play which he and Edgar Selwyn expect to bring out some time next year. Having seen Edmund Goulding around the Algonquin at luncheon time and dinner time so often, I asked him how he managed to get all this work done. He says he conducts his business like any other business man, going to work in the morning and writing at regular hours until he finishes.

Since the Dog Came.

I have learned more about dogs the last four days than I ever knew in my life and, incidentally, about people. I have discovered that human nature is divided into two classes. Those who like dogs and those who do not. The dog that came to our house is an Irish terrier, age eight weeks, and the most engaging puppy in captivity. He would make a fine motion picture actor, because he never forgets to pose and look his best.

At a party the other evening a man who I have admired, in spite of the accusation of his friends that he is a colossal egotist, said, when I asked him if he knew anything about dogs, "No" and turned on his heel and walked away. "What an impossible person," said the man I was with, not knowing that he referred to one of New York's leading literary lights.

If it had not been for the dog, I might never have known just what sort of a person I had admired so long. Talk about idols having clay feet!—we can only think of this rather bromidic comparison. Anyway, I am grateful to the dog for letting me see my erstwhile friend as many others have seen him.

Ferdinand Earle Will Do "Faust."

Ferdinand Pinney Earle has not abandoned "Faust," and he writes to say that we have unwittingly done him a serious damage in so stating. Mr. Earle says that he has four players in Hollywood making "Faust" in his studio, and he has not abandoned plans for "Aladin." He says:

"Since September 20, 1921, I have had constantly from three to six persons in Hollywood preparing the picture. While I was in New York Mrs. Earle carried on the supervision of the work. I feel confident that you will correct this false and absolutely unfounded report with sufficient prominence to protect our interests." He said: "At some future date I may have the pleasure of making 'Aladdin,' but at the present time I am not identified with any 'Aladdin' proposition and am devoting all my time to 'Faust.'"

Mr. Earle invites us to come and call at his studio and see for ourself that "Faust" is in the making. California is too far away, but we will take Mr. Earle's word for it, and regret exceedingly that we published a story that gave him so much uneasiness.

Alan Hale in Picture.

Alan Hale, Frank Lloyd believes, will make an ideal Prince Hohenhauer in "Black Oxen." This conclusion was reached after making screen tests of many well-known characters and interviewing a dozen or more. So Mr. Hale gets the job and will be seen as the Austrian Prince.

Kidding the Teacher.

The Universal press department takes occasion to send out a story saying that the layout of motion picture critics now reposing in the Astor lobby was taken by three women to be the cast of "The Hunchback of Notre Dame."

"Must be a great cast," said one of the women, pointing to Alan Dale, Harriette Underhill and Robert Sherwood.

"We agree with you," answered her friends with an eye on Robert Welch, Don Allen, Quin Martin and the rest of the film writers who are represented in the layout. Much better than "The Changling." Some one page the p. a. of the Henry Miller show.



SYLVIA ASHTON.

Who Has Given Up Mothering the Screen to Become a Business Woman.

TOPICAL COMEDIES MOST SUCCESSFUL, SAYS GREY.

(Special Correspondence Morning Telegraph.)

LOS ANGELES, Sept. 24.

The topical comedy, one based on some current happening or craze of note, is the most successful picture comedy to-day, according to Tommy Grey, supervisor of comedy production at Universal City, following a tour of the country that took him to New York, Chicago, and many other cities, where he interviewed exchange officials and exhibitors, to ascertain the most desirable form of comedies from the seller's standpoint.

"Opinions were widely divergent," he says. "Some cities prefer one comedian, some another, but out of it I arrived at a sort of average conclusion that I think is enlightening. It is: "Topical comedies—that is, comedies based on widely known happenings or new crazes—seem to be the best sellers.

"As to comedians, my trip has taught me that we must make more of the Chuck Reisner comedies; his first series, 'The Pencil Pushers,' in which his adventures as a newspaper reporter are shown, are in demand. The Bert Roach comedies are also in demand, but since Bert's elevation to big features I don't know whether I'll be able to get him again.

"The old-style of comedy chases and mishaps has passed; the day of the custard pie in pictures is gone forever. Hokum seems dead."

BARRING VISITORS SAVES MONEY FOR PRODUCERS

(Special Correspondence The Morning Telegraph)

LOS ANGELES, Sept. 24.

The recent ruling of the motion picture studios here to bar all visitors has disappointed many tourists, but, according to various film people, has already saved the industry a small fortune.

M. C. Levee, president of the United Studios, in talking on the matter, placed the estimate of average loss caused by the interruption of each visitor at $100.

Conway Tearle, the actor, declares that while he was appearing with Norma Talmadge in "Ashes of Vengeance," $25,000 was lost to the producer through permitting visitors on the lot. On some occasions when high-salaried players and many extras in the mob scenes were held up while a visitor was introduced to the star, the loss was sometimes as high as $150 a minute.

While the rule against the public visiting the studios is not popular with the sightseers, it in reality works out to the ultimate advantage of theatregoers. If $25,000 can be saved by the producer on one picture and the same amount spent in getting better production value on another, pictures made each season should materially aid in creating better pictures.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

WHY THE POETRY?

Motion Picture Editor The Morning Telegraph:

On glancing through your Onlooker's Column for the past few weeks I find a man signing his name as Jenkins singing the praise of Theda Bara both through letters and what he apparently considers "poetry." I wonder if he is really serious about that verse or whether he's trying to put something over on us. I can't understand why you should print such ravings unless to give us a laugh or to show us how the movies affect certain people. Perhaps the painful verse may give Theda Bara a thrill, but it fails to interest this reader.

Respectfully,
Donald Meighan.
Hotel Lucerne, New York.

TRIBUTE FROM A BARA FAN.

Motion Picture Editor The Morning Telegraph:

After reading about Theda Bara in your Onlooker's Column for the past several weeks, I wish I might have something to say about this great woman. To my mind, she is the screen's greatest artist, with the possible exception of Mary Pickford.

Miss Bara has a beauty that lasts much longer than beauty of face. Such grace and carriage of person no one else on the screen has. No one can wear stunning clothes better than she does, and as for charm, whoever said Pola Negri has any? Why, she can't hold a match to our Theda. Theda Bara looks the well-bred, refined and artistic woman.

The screen can ill afford to lose an artist, a real artist of Miss Bara's ability. Her return will be mighty welcome, and may it be soon, too. Here's hoping she gets the stories her great talent deserves, which is more than my other favorites do. And they are Anita Stewart, a real beauty and a fine actress if given half a chance, and Tommy Meighan, the most natural player on the screen. I wish all three much success and popularity, particularly Theda Bara, because it isn't an easy thing to come back to the screen after a long absence as has been proved a number of times.

Sincerely,
Theodore Cavanaugh.
Rahway, N. J.

INSPIRED AGAIN!

Motion Picture Editor The Morning Telegraph:

According to yesterday's (Sunday) papers, Johnny Hines and Bessie Love are in that blissful state. Two souls with but a single thought, two hearts that beat as one.

I don't know much about Johnny; but I know that Bessie is a dear little, sweet little girl, aggravatingly sweet. I am one of her fond admirers.

Will you please give space to this tribute to Bessie?

Sincerely,
Edward E. Jenkins.
1337 N. Thirtieth street, Philadelphia.

BONNIE MAY
(Bessie Love.)

Your smiles of angel love possessed,
Upon our hearts impressed.
O, Allah. Thou knowest none so well,
Can portray sweet "Little Nell."
Bonnie May our love confessed.

Sunbeams shning on the dew,
Rosebud loveliness beyond compare;
Your cheeks like blush-rose fair.
In our hearts is ever new,
Fond love for you.

Edward E. Jenkins.

WHY BE LONESOME?

Editor The Morning Telegraph:

Letters are being constantly written to the newspapers declaring that New York is a very lonesome city and that, either on account of being recent arrivals or strangers, the writers find it very difficult to get acquainted with other people, although longing for suitable companionship.

Any one who is "cribbed, cabined or confined" in a dreary hall room or boarding house has no longer any excuse for not meeting with a congenial coterie. Every Sunday afternoon the National Fellowship Club (formerly The Lonesome Club) meets at 3 o'clock at 233 West Forty-eighth street, Manhattan, and extends a cordial invitation to all who are lonely to join its ranks. It is strictly non-sectarian and (its members meet together and listen to prominent speakers and musicians, play games, sing, organize theatre parties, dance, go on hikes and picnics and indulge in other splendid amusements that tend to make life more pleasant and agreeable for the lonely dweller in this great city. Its dramatic branch was a great success last Winter.

Frederick T. Des Brisay,
New York, Sept. 21. Secretary.

"LUCRETIA LOMBARD" TO REMAIN THAT WAY

Warner Brothers Will Retain Original Title of Kathleen Norris's Novel for Their Picture.

The announcement comes from H. M. Warner that the title of the forthcoming Warner picture will remain "Lucretia Lombard," rather than "Loveless Marriages," as was announced previously. The picture is a filmization of the novel "Lucretia Lombard," by Kathleen Norris, and the first change in title was made because "Lucretia Lombard" suggested a costume picture. However, the title was changed back, as "Loveless Marriages" was deemed inappropriate, and the success of the novel with the reading public lends itself to exploitation.

The production is now rapidly nearing completion at the Warner studios, under the direction of Jack Conway. Monte Blue and Irene Rich are starred and are surrounded by Marc McDermott, Alec B. Francis, Lucy Beaumont, Norma Shearer, John Roche and Otto Hoffman.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

DUNCAN SISTERS TO STAR IN FILM "HEAVENLY TWINS"

Max Graf Announces Picture Which Will Mark Debut of Famous Twins in the Silent Drama. Won Chance Through Merit in Musical Comedy, "Topsy and Eva."

FRIENDS OF PRINCE OF WALES

THE Duncan Sisters, who have danced and sung their way into fame, are not going to let their laurels remain on the speaking stage. They are going to have a try at the silent drama. Max Graf, the producer, has booked them to play "The Heavenly Twins," a feature film he purposes making, based on the novel by Sarah Grand.

When Mr. Graf learned that the Duncan Sisters were playing in San Francisco in "Topsy and Eva," a musical comedy production of "Uncle Tom's Cabin," he betook himself to this neighboring city (he lives in Los Angeles) and engaged them then and there for the leading roles in "The Heavenly Twins," a book that was popular a generation or so ago.

The Duncans—Rosita and Vivian to their friends when their friends are able to tell which is Rosita and which is Vivian—came into considerable fame a few years ago when the Prince of Wales was said to have singled them out and danced with them all evening, later requesting that they be invited to a party given for him in one of the most exclusive homes in New York.

This interest was continued abroad, when both the Prince and King Alphonse of Spain showered attention on the two Duncans. The amount of money involved in the contract made between Graf and the twins is not known, but we understand it is plenty.

Fight Films Making Money.

Samuel Berman could now sing a song called "Oh Lord! How the Money Rolls In." Be not worried, gentle readers, it is not from teh dues paid by the New York motion picture theatre owners, but from the fight pictures which Mr. Berman is handling for Jack Dempsey. The theatre owners all over New York State are cleaning up and they are making more money than they have on any picture in two years. We do not dare record to guess what the promotors of the fight pictures will gross in New York State, neither do we dare prophesy what the exhibitors of the State will take in, because revenue officials have a way of taking figures seriously and we should not like to be in the position of making our friends pay more than they should pay.

It is rumored the European rights will sell for $50,000, exclusive of the money made in this country. So far the pictures have not been shown anywhere in the United States outside of New York State, but the revenue from the one State is enough to keep the lean wolf from the door.

These Dempsey-Firpo films are now being released to every exhibitor. They were shown first exclusively in the B. S. Moss theatres the day after the famous bout took place. Mr. Berman, in explaining yesterday, said that it was only right that Mr. Moss should have the first crack at the films, because he contracted for them without knowing whether the fight would last one round or be a fifteen-round battle. He did not know whether there would be any thrills in it or not, but fortunately for all concerned, there were enough thrills to make the picture valuable.

Gasnier Here.

Louis Gasnier, the director, arrived in New York yesterday to remain for a week. His business East is, of course, with Preferred Pictures, and he came to talk with Al Lichtman. As soon as he finishes he will return West to start production on "Poison Paradise," which is his next film. Before he left the Coast "Mayflies" had been completed, so we may look for it very shortly.

Louise Fazenda With Ince.

Louise Fazenda has gone and made a contract with Thomas Ince as the featured player in a coming Ince comedy production. We understand it is to be "Galloping Fish." This queer name is original with the motion picture man, it having been adapted from Frank Adams's story, Friend Wife." Why the change of title, we do not know. We never know why the film people change titles.

Hays Remains Silent.

London, which was reported as being considerably steamed up over the advent of Will H. Hays, is specially relapsing into its former realm. The reason for this is that Mr. Hays has persistently refused to do or say anything of a startling nature. London was entirely willing to be electrified, but the American screen arbitor refuses to play dynamo.

Mr. Hays is living quietly at the Hyde Park Hotel as the guest of Ambassador Harvey. He has been invited to address the British motion picture industry at a luncheon and has been the object of attack by innumerable reporters seeking interviews, but Mr. Hays remains silent, explaining that his stay in London is of short duration and that he would therefore prefer to avoid anything in the nature of a public function and is not prepared to discuss film matters with newspaper representatives. What he does propose to do, however, is to have private discussions with the heads of the three branches of the industry.

Luncheon Passed Again.

The regular weekly luncheon of the Theatre Owners' Chamber of Commerce has been about the most irregular thing along Broadway lately. Betting on whether it will be held or not is almost as good as playing the ponies. Those who were planning on a square meal at the Astor to-day lose. There's some sort of a holiday or celebration afoot and the meeting has been put over until next week. Books are now being made on the possibility of it's coming off next Tuesday.

"The Shock" Revived.

Officials of the booking department of Universal say that, as a result of the Japanese earthquake, there has been a noticeable revival of requests for "The Shock," a Lon Chaney melodrama released last season. The high lights of the picture are built around an earthquake and the destruction of a big city, with buildings crumbling and the citizens in flight from the subsequent fire. Part of the increased demand is also ascribed to the publicity which Lon Chaney has received through his work in "The Hunchback of Notre Dame."

DUNCAN SISTERS.



Photo by Charles Snyder.

They Have Been Engaged by Max Graf to Play the Leading Roles in "The Heavenly Twins," Which He Will Make as a Feature Production.



CHARLES WHITTAKER.

He has been engaged by Sawyer-Lubin to take charge of their publicity department.

Irene Castle's Representative Announces She Will Go Back to Films as Soon as Present Engagement Is Concluded. Fight Films Are Making Money.

FAZENDA GOES TO INCE

Sig Schlager is official film representative for Irene Castle and he should know what her motion picture plans are. So, when he said yesterday that when Miss Castle finishes her tour she will in all likelihood make another picture, we assume Mr. Schlager nows whereof he speaks.

Miss Castle is at the present time on tour, giving an entertainment similar to the one Pavlowa has made famous. She gives a dancing number as part of a regular show. Robert Tremaine, her present husband, and we understand that Miss Castle is still married with two months more to make up her mind as to whether she wishes to stay tied-up matrimonially speaking, is her manager.

Mr. Schlager is in charge of all of the past performances of Miss Castle, too, R. K. Bartlett, of the Schlager company, sails to-day on the Aquitania to look after some European interests.

To Distribute Fire Film.

Next week being Fire Prevention Week, as proclaimed by President Coolidge and the various Governors and Mayors, W. E. Atkinson of Metro has arranged to distribute "The Keystone," a special fire prevention film sponsored by the National Board of Fire Underwriters. Theatres all over the country will be requested to show the picture throughout the week.

The Yale Club to Entertain.

Usually any entertainment the Yale Club gives would not mean anything in the world of motion pictures. But the pre-review showing of "Columbus," the first of the Yale University Press Chronicles of America photo-plays, is something of more than passing interest to the motion picture industry. On Thursday evening, October 4, the first presentation of the first of this series of historical chronicles will be held at the Yale Club for the motion picture and dramatic critics of New York City. Any picture that Yale University sponsors is bound to be interesting and these have an added interest in the fact that they show the high lights of American history.



Photo by White.

LOUISE FAZENDA.

She will be featured in a Thomas Ince picture to be called "Galloping Fish."

Educational to Release Picture.

"Secrets of Life," the microscopic film made by Louis Tolhurst, which Sol Lesser introduced at the Town Hall a few weeks ago and which has aroused considerable comment in the scientific world, will be released by Educational. "Secrets of Life" deals with three subjects, the Ant, the Bee and the Spider, and it will be ready for general release some time in November.

Two More Divorces.

Although we hate to talk about divorces in the motion picture business, nevertheless word of marital separations are always news and interesting to our readers, especially when they concern important people. The latest word from the Coast says that Mrs. Monte Blue, wife of Monte Blue, the well known screen star, and Mrs. George Melford, wife of the Lasky director, have filed suits for divorces against their respective husbands charging desertion. The Melfords have had trouble for some months and Monte Blue and his wife have not lived together for several years, so that the word of this trouble is hardly unexpected.

Smith Returns to Hollywood.

After a brief ten days' visit, David Smith has returned to Hollywood. He was here to confer with his brother, Alfred Smith, president of Vitagraph, and this led to the rumor that he might locate in the East, but apparently, like many rumors, this was entirely without foundation. As soon as Mr. Smith reaches Hollywood he will begin work on the production of "A Tale of Red Roses," based on George Randolph Chester's book. The

"THE ENCHANTED COTTAGE" NEXT BARTHELMESS FILM

EDNA PURVIANCE.



Copyright, Photo., Strauss-Pierpo.

Who Played the Leading Role in "A Woman of Paris," Which Opened at the Lyric Theatre Last Night.



Staff Photo.

IRENE CASTLE.

Who will probably make another picture as soon as she finishes her tour.

Inspiration Announces That Film Rights to Story Have Been Secured and It Will Be Done as Soon as Actor Has Finished "Nathan Hale" — Brady Produced Stage Version.

HAYS REMAINS SILENT

After spirited bidding on the part of many producers, Inspiration has carried off the motion picture rights to "The Enchanted Cottage." It will be used as Richard Barthelmess's next production, following "Nathan Hale," and we understand it may even be made before the historical "Nathan Hale."

"The Enchanted Cottage," produced by W. A. Brady and staged by William A. Brady, Jr., was one of the most charming of the stage plays of last season. Written by Sir Arthur Wing Pinero, it has all the whimsical beauty of a Sir James Barrie play. Whether or not it will be possible to get this over on the screen is another question. But since John Robertson is to direct Mr. Barthelmess, and he is the man who produced "Sentimental Tommy," I do not believe we need have any fear on that score.

Gilbert Emory played the part of the blind soldier and Catherine Cornell the part of the plain girl who marries the wounded soldier. Barthelmess will probably play this latter part.

Kansas Governor Takes Stand.

An aftermath of the Kansas convention of Motion Picture Theatre Owners came to us yesterday. Governor Allen, who addressed the exhibitors at Wichita declared that the time is not far distant when there will be no censorship of motion pictures because the producers and exhibitors, keen to sense the public taste, will make it unnecessary. He also pledged his support to eliminate the ten per cent. tax and declared that it actresses would be a little more reasonable in their demands for a salary the expense of films to the exhibitors could be materially reduced.

An Expected Visitor.

Ernest W. Freidman, editor of Film Renter, expects to sail for America on the Adriatic, October 13. Harry Reichenbach vouches for this young man, who, we understand, is very popular in England, where his magazine, The Film Renter, is one of the most widely read film publications.

It may be of interest to those who suffered at the hands of Frank Tilley to know that Mr. Freilman says:

"I am not coming to criticise but to report progress to the people of my country so they can take advantage of any forward movement in filmland, since my trip three years ago."

Mr. Reichenbach is gathering together a committee to arrange a welcome in the form of an American luncheon in Mr. Freedman's honor as soon as he reaches town.

Whittaker Takes Job.

Apparently Charles Whittaker has no intention of returning to New York. According to word received from the motion picture colony yesterday, Mr. Whittaker is associated with Arthur H. Sawyer in an editorial capacity. He will give his expert opinion on the suitability of the stories submitted to this company. Of course this does not mean that Mr. Whittaker will give up doing continuity. He is one of the best known scenario writers in the business, and it seems likely that he will continue his efforts in this direction at the Sawyer-Lubin studios.

A Line or Two.

Charlie Chaplin had luncheon at the Algonquin yesterday and when the waiter heard who he was serving he became so nervous he nearly spilled the soup down the comedian's back, thereby giving a perfect imitation of the great Chaplin himself. Serving celebrities at the Algonquin is an every day occurrence, but Chaplin is Chaplin, and most people get more of a thrill out of meeting him than the King of England.

'A WOMAN OF PARIS' ARRIVES AT LYRIC

Charles Chaplin Wrote and Directed His First Serious Production, but Does Not Appear in It.

EDNA PURVIANCE STARS

"A Woman of Paris" had its initial performance last night at the Lyric Theatre, where a number of theatrical and society notables gathered to see the latest Chaplin offering. This is a serious drama, and has been both written and directed by Charles Chaplin. It is his first attempt at anything of this nature, and the king of comedy does not appear himself in the film.

Edna Purviance, who has been identified with Mr. Chaplin in many of his comedy productions, is the star, and Adolphe Menjou plays the leading role. Other members of the cast include Carl Miller, Lydia Knott, Harry Northrup and Malvina Polo.

The story tells of one Marie St. Clair, a young French girl, who plans to elope with her village sweetheart. A misunderstanding changes their plans, and she departs for Paris alone. In a few short months she becomes "a woman of Paris," the plaything of the wealthiest men in the gay city. At the height of her glorious career, the man's engagement is announced. Marie leaves him and accidentally meets her former sweetheart. They renew their acquaintance, but the boy does not offer marriage, and so she returns to the other man. Finally the boy is overcome with remorse and despair, and in a fit of disobedience ends his life.

There are a number of gay scenes depicting the night life of Paris, and the Montmartre, with its studio parties. It is said that Mr. Chaplin aimed to treat the picture in a simple manner and to portray life as it is actually lived, to avoid "big" scenes, which were merely pretentious, and to make "the little things count."

Mr. Chaplin attended last night's performance and was well received by the enthusiastic audience.

POSTPONE STOKES DIVORCE TRIAL

Spirited Debate Over Changing of Date to To-morrow Features Stormy Session.

UNTERMYER THREATENS BOLT

After a spirited debate between Samuel Untermyer, counsel for Helen Elwood Stokes, and Max D. Steuer, counsel for W. E. D. Stokes in the latter's suit for a divorce, Supreme Court Justice Jeremiah T. Mahoney yesterday postponed the opening of the trial until Wednesday morning. The date was not fixed without vigorous protest from Mr. Untermyer, who first declared that it seemed impossible for his client to be present on Wednesday and then threatened to withdraw from the case.

"Mrs. Stokes is in Chicago, detained by a subpoena issued in a Grand Jury investigation," said Mr. Untermyer. "It is impossible to think of forcing this case to trial in the absence of this wife and mother who is accused of wrongdoing of the sort which calls for the strongest defense. I do not believe she can be here until Wednesday of next week. And if the trial is ordered to proceed without her two days hence, I shall withdraw from the case. Your Honor knows that this case was once tried before another justice of this court."

There was a spirited argument at this point, the attorneys and the court taking part and His Honor terminated it by reiterating his determination to begin the trial on Wednesday.

"If judgment should be taken against my client by default," said Mr. Untermyer, "there isn't a doubt that it would not stand."

Mr. Steuer declared that he felt impelled to urge an immediate trial, among other things for the reason that "witnesses have been threatened and intimidated, some have been lost track of, and others being now in court under our subpoena may be trailed and subjected to like abuses if there should be an adjournment without trial."

Mr. Steuer said that more than seventy witnesses were on hand in obedience to subpoenas issued for Mr. Stokes. Answering the allegations of Mr. Untermyer to the effect that Mrs. Stokes had gone to the District Attorney in Chicago for an investigation because she was informed that a plot was under way to gather witnesses tehre and make it appear she had been an inmate of a disorderly house, said: "Why this talk about the District Attorney? It is not the District Attorney in Chicago who has charge of this alleged investigation, but a stripling."

Reviewing the proceedings taken at the District Attorney's office here, wherein four witnesses for Mr. Stokes were alleged to have recanted their indentification of Mrs. Stoeks at the previous trial, Stuer said that the witnesses had been "pounded an dpounded with questions for days," and that they had finally expressed doubt of the identity.

The plaintiff's attorney declared the Chicago investigation had been instituted by Mrs. Stokes on the eve of the trial here, that "she had herself" supposened in Chicago.

In the course of the animated discussio nthat followed, Mr. Steur alluded to the talking Rose Miller, negress, a witness for Mr. Stokes, from a Baltimore and Ohio railroad train to the office of the District Attorney of this county, at the request of the District Attorney of Chicago, for questioning.

Mr. Untermeyer's closing remarks were emphatic.

"There never has been, in fiction or elsewhere, a story such as will be unfolded in this case. I don't believe that such a mass of perjury has ever been accumulated or known to a court of justice."

Set Kessler Trial Date To-day.

The date of the trial of Emanuel H. Kessler, Morris Sweetwood, Morey Birnbaum and more than a dozen other defendants on an indictment charging them with being concerned in a conspiracy to loot the Republic Warehouse in East Thirty-fourth street of 4,000 cases of Scotch whisker and 100 cases of champagne, will be set by Judge John C. Knox of the Federal District Court to-day.

'LA FORZA DEL DESTINO' GIVEN BY SAN CARLO CO

Verdi's Italian Opera Presented at Century Theatre—Manuel Salazar Sings Well.

Opening to the third week of what Impresario Fortune Gallo terms the most successful season he has yet seen inaugurated in New York, the San Carlo Grand Opera Company last evening presented Verdi's "La Forza del Destino" at the Century Theatre.

Although this opera is considered less of a favorite than others of the Italian composer's output, it holds an important place in operatic reperoire and gradually gains in popular appeal. The San Carloans have produced it here in other seasons and last evening's performance showed a marked improvement in the way of general set up and singing of score.

As Don Alvara, Manuel Salazar accredited himself with honor. Maria Luisa Escobar made the role of Leonora sympathetic, her voice appearing to best advantage in the "madre pietosa Vergine aria. Mario Valle gave a convincing portrayal of Crlos, with Ada Paggi, Clara Lang and Messrs. Cervi, De Biasi and Curci in sport and Carlo Peroni conducting.

EIDLITZ IS DIVORCED.

Wife of Fallon & McGee Employee Is Granted Decree.

Ernest Eidlitz, long employed in the offices of Fallon & McGee, in the Knickerbocker Building, and a witness in the investigation of that concern's activities, became a "grass widower" yesterday by virtue of an interlocutory decree of divorce granted to Mrs. Mets Eidlitz by Supreme Court Justice Daniel F. Cohalan.

Plaintiff and defendant were married in Jersey City in 1907. According to the plaintiff the defendant, in July and August, 1920, in a house on West Forty-sixth street, and in 1920, in the Commodore Hotel, was guilty of misconduct with a woman not known to the plaintiff. Harry G. Kosch is attorney for Mrs. Eidlitz.

DE LYLE ALDA.



Photo by White.

Former prima donna of the "Ziegfeld Follies" is touring the Orpheum Circuit in a vaudeville musical comedy.

BLANCHE'S FAKE SUICIDE STIRS STATION CROWD

In the midst of the crowded floor of the Grand Central Terminal, yesterday afternoon, Blanche Kratina, 17 years old, of Seventy-second street, Queens, pulled a phial from her handbag, made a sweeping gesture of farewell, drank deeply and dramatically, and fell to the floor with a shriek.

Ah, the poor girl! Poisoned herself for love, or something, she had! It's a cruel world for them that can't protect themselves. These and similar remarks were voiced by the crowd that surged about her to be as near to the tragedy as was physically possible.

Through the mob ploughed Patrolman Pfeiffer, threw the girl over his shoulder and called Dr. Rosen of Bellevue Hospital.

So far it had been a routine, drab little drama, but, immediately, it began to to diverge from the ordinary path Search as they might, Dr. Rosen, Patrolman Pfeiffer and Policewoman Sullivan of the East Fifty-first street station were unable to discover the slightest trace of poison either in the bottle or elsewhere about Blanche, inside or out.

The girl, however, exhibited the symptoms of a first-class attack of hysteria, in which she refused to give any explanation for her actions.

Blanche was, therefore taken to the Florence Crittenden Home on West Twenty-seventh street, and her parents were notified to come on in and collect her.

But, anyway, for awhile it had the motion pictures curled up in a corner.

BUILDING SOUSA'S STAGE.

National Navy Club Preparing for Concert Here Sunday Night.

The National Navy Club of New York, under whose auspices Lieutenant Commander John Philip Sousa will give his only New York concert of the season next Sunday night in Madison Square Garden, to-day will begin construction on the huge stage which will be necessary to hold the band of 250 pieces which Sousa will direct in his New York concert.

The stage will be 110 feet long and 50 feet deep, and will be a representation of the deck of a battleship. The decorations will be furnished by the Brooklyn Navy Yard.

WALKED HOME BAREFOOT.

Ungallant Robbers Even Took Mrs. John's Shoes and Stockings.

CHICAGO, Oct. 1.—The latest "meanest thieves in the world" are an ungallant gang.

They took Mrs. Faith John for an automobile ride early this morning and robbed her of two diamond rings and a brown fur fez.

But that wasn't all.

They took Faith's shoes and stockings and she had to walk all the way to the police station in her bare feet.

"I'll never, never flirt again," Faith told the cops.

Received Letter, Hanged Self.

After reeeing a letter from his sweetheart in Italy Sunday Lorenzo De Murgan, 25 years old, who occupied a furnished room in East 109th street, committed suicide by hanging himself by a leather belt to a bedpost. His body was found to-day by Anthony Lonsero, from whom De Murgan rented the room. De Murgan arrived yesterday from Binghampton, N. Y., and was handed the letter from his sweetheart by one of two cousins who occupied rooms at the East 109th street address and who had been caring for De Murgan's mail during his absence. The contents of the letter are unknown.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

ENGLAND AND GERMANY TO SEE "MERRY-GO-ROUND"

Laemmle Sells Rights of Julian Picture in Central Europe. "Hunchback of Notre Dame" to Follow in London—Universal Head Gets New Stories.

BARA RELEASES THROUGH BURR

CARL LAEMMLE had only one regret in leaving Europe, and that is that he was not able to remain in London long enough to see the premiere of "The-Merry-Go-Round." It follows "Little Old New York" at the Empire Theatre in London, and the Universal representatives in England have arranged a special presentation for its opening on October 29. After "The-Merry-Go-Round" has its fling abroad, "The Hunchback of Notre Dame" will follow, and from the interest London has in the picturization of the Victor Hugo story Mr. Laemmle said yesterday he believed it would have a long run there.

Mr. Laemmle said film conditions in England were much improved since his last visit in 1922, and slightly better in France. He said he had sold the rights to "The-Merry-Go-Round" for Germany, but refused to comment on the price, saying that he preferred not to say whether it was a big sale in good old American dollars or a poor sale in German marks. So we leave it to the imagination of our readers.

"The Hunchback of Notre Dame" opened in Philadelphia Monday night and naturally some of the leading lights of the Universal company journeyed there. Accompanying Mr. Laemmle were E. H. Goldstein and E. J. Smith, sales manager of Universal.

Mr. Laemmle said he came home in time to sign a few checks for stories which had been negotiated for in his absence, and which awaited his approval. Among those purchased are "The Inheritors," by I. A. R. Wylie; "Courting Calamity," by John Peltz; "The Free Trader," by Robert Pinkerton, and "Judgment of West Paradise," by Valver Clark.

"The Inheritors" is intended for Mary Philbin and will follow "My Mamie Rose," which she is now finishing. Mr. Laemmle said he had Miss Philbin under contract and expects to star her.

"We are not creating many stars," he said, "because the big productions with all-star casts are much to be preferred to the majority of pictures obviously made to suit some special type. But we feel Miss Philbin deserved this recognition for the work she did in 'The Merry-Go-Round.'"

"So far she is not spoiled," said the wise head of Universal, "and we hope she will continue to be unspoiled and unaffected."

Mr. Laemmle might have given a few experiences on stars who have been spoiled. He knows, as does the head of every big producing company.

Why Paramount Booked F. N.

When "Ashes of Vengeance" was shown at the Rivoli and Rialto Theatres there was considerable speculation among the gossips in the film industry as to why Paramount booked a First National picture. By every reason this "Ashes of Vengeance," starring Norma Talmadge, should play at the Strand where all of the Joseph Schenck pictures have their Broadway premieres.

It is said the reason the Strand did not get "Ashes of Vengeance," which made its bow at a $2 production at the Apollo before it went into one of the regular motion picture houses, is because the Rivoli and Rialto could make time for it sooner than the Strand. Another reason is the price that Adolph Zukor was able to guarantee Schenck. Naturally with two houses he could pay more than the First National with only one house although the question of money is only a rumor and may not enter into the situation at all.

It is said Paramount paid $15,000 down for the film with a guarantee of fifty-fifty on anything over $50,000. The combined receipts of the Rivoli and Rialto will be considerably more than that amount. The Rivoli did a very good business last week and the Rialto, it is said, is doing an even better business this week. As soon as "Ashes of Vengeance" leaves Broadway it will be released directly to the exhibitors.

Bara to Release Through Burr.

Some weeks ago we carried a story that Theda Bara had signed a contract with B. F. Fineman to make a series of productions for him. Yesterday word came to this desk that the pictures will be made for the Commonwealth Film Company, distributed by C. C. Burr. Miss Bara's contract prevented her from going abroad with her husband, Charles Brabin, who will direct "Ben-Hur" for Goldwyn. But it is said, if possible, she will go to Europe between pictures.

The first production to be made by Miss Bara for Commonwealth will be "Restless Wives," a society drama.

Arbuckle Directs Comedies.

Although Educational has been very silent about Fatty Arbuckle's affiliation with them as a director, it is a well-known fact that he has made six comedies. They are said to be very humorous and something on the type of the pictures that made Roscoe Arbuckle one of the most popular comedians of the day before his most unfortunate tragedy a year ago last September. Educational expects to give these a special exploitation, and, although not very much has been said about them, a man who declares he has seen them says they are very good.

Phillips Calls a Meeting.

Last Saturday the salesmen and heads of the film exchanges were invited to attend a special session held under the auspices of the Will H. Hays office by Louis Phillips, who has recently been appointed to take the place left vacant by the resignation of Charles H. Hoy.

The purpose of this meeting, as we understand it, was to give the salesmen instructions on following the terms of the new equitable contract. Heretofore, any one, from the manager to the janitor, could sign a contract for the exhibitor. In the future both the exhibitors and producers will have to be more strict about contracts. The salesmen were instructed on the method of contracting for productions under the new equitable contract arranged for by Will H. Hays.

Combination of Theatres.

William Small and N. Strassberg, two important operators of motion pictures in Brooklyn, have joined forces and will in future be one. Mr. Small owns the Marsey, Williamsburg and the Republic, while the Strassberg holdings are the Kismet, State and Sumner. Not satisfied with these six houses, which are among the larbest and most representative in the Williamsburg section of Brooklyn, the Joint firm of Small & Strassberg plan to erect a large theatre on the corner of Fourth and Dean streets, in Brooklyn. It will seat 3,000 people and plans are afoot to make it the most pretentious of the theatres controlled by the new combination.

G.-A. Stars to Come to New York.

A triumphal procession of the Grand-Asher stars is due to reach New York within the next few days. In this merry little party, which left Los Angeles September 29, are Mr. and Mrs. Elliot Dexter, Bryant Washburn, Mabel Forrest, Mr. and Mrs. Bishoff, R. William Neill and, of course, Samuel G. Asher. When the Grand-Asher exodus reaches New York there will be previews given of the Grand-Asher product, as well as interviews of the Grand-Asher stars. They will stop at the Biltmore Hotel, reservations having been made for them.

The pictures to be previewed are Bryant Washburn's first production, "Try and Get It," directed by Cullen Tate; Elliot Dexter's first production, "The Way Men Love," and probably "The Satin Girl," a Ben Wilson production, starring Mabel Forrest and directed by Arthur Rosson. Personal appearances will be made by Mr. Dexter, Mr. Washburn and Miss Forrest during the month they plan to spend in New York. While in this city plans for the distribution of the features will be perfected and new stories will be obtained for forthcoming productions.

Whitman Bennett's Next.

"The Hoosier Schoolmaster," by Edward Eggleston, one of the best known books of that type ever written, will be started by Whitman Bennett within the next few days. All Hoosiers, meaning the people from Indiana and those who come from the Middle West, are as familiar with this book as they are with their Bibles. Whether it has been as widely read in this section of the country we do not know.

S. Gordon Michie Here.

S. Gordon Michie, representative of the Stoll Film Company, Ltd., of the Stoll Pictures Productions in London, has come to New York to transact some business for his company in this country. He is well known in the trade, his acquaintance with American film conditions extending back to 1920. The Stoll organization is well known on this side of the water, where from time to time offers have been made to establish affiliations with our American producers.

Getting Ready to Pay the Debt.

Lew Cody, who returns to the Coast on Thursday with Emmett Flynn, after he finishes the role of the "city slicker" in "Nellie, the Beautiful Cloak Model," is not going to let Frank Mayo slide out of paying a bet he owes. This bet was made at the time of the Dempsey-Firpo fight. Cody agreed to act as chauffeur for Mayo at a salary of $25 a week for a week, to wear livery, to live in the servants quarters and to act in the manner becoming a chauffeur. If he failed in any of these obligations he was to be fined $100 for every misdeed. Mayo agreed to do the same if Firpo lost. Well, as every student of American history knows, Firpo did lose and now Mayo has to pay the bet.

Cody said yesterday when we met him in the Algonquin that he had no intention of letting Mayo side step his obligations.

"Why should I?" he asked. "If I had lost he certainly would have demanded my ounce of flesh."

As evidence that he intended to make Mayo pay his wager he produced a telegram he had sent. It is as follows:

"Wear a blue uniform and a pleasant smile, start practicing calling me mister and being polite. You will have the privilege of meeting Mr. Dempsey and myself at the station on our return. He has promised not to sock you for betting on the other fellow as he has always respected my servants. Wait for instructions from your boss. Mr. Lew Cody."

We do not know whether this means there will be any murder or sudden death, but it sounds mighty like it to us.

Williamson Selects Cast.

According to a letter received at the Metro offices yesterday from J. E. Williamson, who has gone to Nassau in the Bahamas to do the underwater scenes for "The Uninvited Guest," the cast is all planned and ready to start work. Ralph Ince has already gone south and the principals in the company are joining him within a few days if they have not already gone there. Ince is directing the picture for Metro. In the cast are Maurice (Lefty) Flynn, Jean Folly, Mary McLaren, William Baily and Louis Wolheim.

Claire Windsor With Carewe.

As soon as Claire Windsor finishes her work with Emmett Flynn in "Nellie, the Beautiful Cloak Model," she will get ready to go abroad with Edwin Carewe's company. Going abroad in this case means visiting the Sahara Desert, for "The Son of the Sahara," which Mr. Carewe has chosen for his next production, will be made in this appropriate setting. The story is by Louise Gerard, and Miss Windsor gets the role of Fanny, feminine lead. Bert Lytell will play the masculine lead. Mr. Carewe will sail on the Olympic October 6 for France and the players will follow a month later.

Borzage to Direct Norma Talmadge.

Frank Borzage, who first came into fame as the director of "Humoresque," has been engaged by Joseph Schenck to make "Secrets," Norma Talmadge's next picture. "Secrets," it will be remembered, was purchased by Mr. Schenck a few months ago after it made a success on Broadway with Margaret Lawrence in the leading role.

Constance to Do the Mirage.

While we are on the subject of the Talmadges, it is interesting to note that Constance Talmadge, and not Norma, will do "The Mirage." Constance, who has always played comedy drama roles, will make her debut as a dramatic actress in this picture. "The Mirage" is by Edgar Selwyn and ran some years ago at the Selwyn Theatre here with Florence Reed in the role which Constance will do for the screen. Every one will watch this film with interest, because it is difficult to visualize Constance in anything but the light type of thing that has characterized her work since she started making pictures.

Chaney With Lasky.

Lon Chaney, who was in New York for the presentation of "The Hunchback of Notre Dame" and who only returned to the Coast a week or so ago, has signed with Jesse Lasky to play one of the leading roles in Sam Wood's production of the Kate Jordan story, "The Next Corner." Dorothy Mackaill will play the feminine lead.

Mabie Condon Married.

Our private wire from California contains a bit of news that will be of interest to motion picture people in New York City. Mabel Condon, who is well known in the film industry, was married on Monday to J. Russell Bridwell, former newspaper man and now publicity director for Jack Pickford. Miss Condon a few years ago was one of the best known agents in the business. She made a small fortune representing actors and actresses at the time when motion pictures were coming into their own. She is the sister of Charles Condon, well known writer on film subjects.

A Line or Two.

Florence Nash, who plays that Montagu girl in "Merton of the Movies," is now considering a compliment which she believes could be construed to be doubtful. She says one of her friends, in referring to her the other day called her "the best known super in the movies."

"And I guess I am," she said. "At least I have the steadiest job of any extra girl in motion pictures."

BRYANT WASHBURN.



He is on his way to New York with Elliott Dexter, Mabel Forrest, Grand-Asher stars, to be present at the premiere of their productions.



MARY M'LAREN.

She will play the feminine lead in "The Uninvited Guest," now being made in Nassau under the direction of Ralph Ince.

FILM EXCHANGE MEN LEARN EQUITABLE CONTRACT DETAILS

Hays Office Instructs Department Heads and Salesmen on New Agreement—Whitman Bennett to Do "The Hoosier Schoolmaster"—Borzage to Direct Norma Talmadge.

GRAND-ASHER STARS HERE

CONSTANCE TALMADGE.



Photo copyrighted by Evans.

She Will Do "The Mirage" Instead of Her Sister, Norma, for Whom It Was Originally Purchased.

"Ashes of Vengeance," First National Picture, Was Booked by Paramount for Two Houses Because Strand Was Not Available and Because of Big Guarantee.

ARBUCKLE DIRECTS COMEDIES

CARPETBAGGER-NEGRO INSPIRED FIRST K. K. K.

Original Order of "The Invisible Empire" Had for Its Purpose Saving of South for the Whites, and That Alone.

By KARL DECKER.

From San Diego to Portland, Me., there are to-day klonklaves of the Ku Klux Klan, and in every part of the country there prevails the notion that this organization is a rebirth of the order that freed the South from the clutch of carpetbagger and the negro.

No popular notion could be more absurd.

What the Ku Klux Klan of to-day may be I know not, but what I do know is that it in no fashion parallels, or even suggests, an order of which as little is known to-day in the North as was known when it was holding inviolate the white sovereignty of the South.

To-day the thirteen States of the South would be what Hati is had it not been for the Ku Klux Klan of early post-war days. The whites would have been forced out, not by the negroes, but by the force behind them; the force that had its birth in the brain of the mulatto mistress of Thad Stevens. The absolutely intolerable conditions that marked the early days of Reconstruction, when political lust and personal loot were the only ideals of the carpetbagger regime, would have continued until every white man of Southern birth that could escape would have fled to the North or the newly opened West and the South would have been delivered over to the negro.

The Ku Klux Klan saved the South. Born in Pulaski, Tenn., in May, 1866, it lasted just three years, but in that time it accomplished what would otherwise have been utterly impossible.

Lincoln had been assassinated. With him, seemingly, died every hope of happiness for the South. His policies, which would have been sturdily carried out, died with him and the South, instead of being enabled to take its place in the Union, was considered by those under the influence of Thaddeus Stevens to be merely conquered provinces to be made to suffer and suffer and suffer until blotted out. The thirteen Southern States were to be given over wholly to the blacks.

The South was given carpet-bagger governors and negro lieutenant-governors. Negroes filled the legislative halls, carrying the shoes they were directed to wear in their hands, eating their pork chop lunches on mahogany desks that cost as much as a slave had cost before the war, shouting, bellowing, guffawing at the merry jest of being placed in power over the white. Bills were introduced providing for the enfranchisement of the negro and the disfranchisement of the white man, requiring all disfranchised men to remove their hats in the presence of those enfranchised; to disarm all whits and to form a militia of ngroes; to use the Confederate uniform of gray as the clothing of convicts, with the insignia of rank added to show the degree of the crime; to permit the marriage of whites and blacks and whites, to enforce social equality and to make whites and blacks attend the same schools.

German Milder Than Carpetbagger.

These things seem incredible to-day. It is hard to believe that these conditions really existed, but the German in Belgium was a mild and humane creature compared with the Carpetbagger in the South.

White men and white women were forced off the sidewalks by negroes and humiliation was their constant portion.

Many in this country have protested against the showing of "The Birth of a Nation" because they regard it as an attack upon the negro. Nothing can be more absurd. It is a picture of a condition of which the negro was merely a part. Left to himself the negro would have adjusted himself quickly to the new conditions and would never have dreamed of the absurdities into which he was driven by the white carpetbaggers.

Such was the condition he helped develop, however, that he made himself the human target, along with the carpetbagger of the order his conduct brought forth.

This must be known, that rarely was a negro killed. The old Ku Klux Klan was formed by men who knew the negro. Obnoxious as he had become it was realized that he was merely being used by the whites who had flocked to the South and only when his crimes merited death was death meted out to him. The rape of white women by negroes became infamously common and this crime carried with it the death penalty.

History Die dWith It.

When the Klan was dissolved in 1869 all knowledge of its working died with it. There has never before been printed a description of any part of its organization and its ritual, so far as I know. It came up out of the unknown, grew in three years to a membership of six hundred thousand, and then within a week the time required for a message from its Grand Wizard to reach all parts of the Invisible Empire, it dissolved. Costumes and prescripts were burned, for to be found in possession of either meant death, so harshly were the laws framed against the order, and all outside knowledge of the order was lost. Each member held inviolate its secrets.

A few years ago an ancient uncle of mine, in his home in the Shenandoah Valley, permitted me to make a number of notes from a copy of the Prescript of the Order that had been kept by him, the only copy of which I have ever even heard, for, although my father and five uncles were members of the Klan and all officers and in possession of the Prescript, no other copy had been preserved, nor has any other member of the Klan that I have ever known admitted that he had kept his copy of the Prescript.

The first and most illuminative fact was that the Invisible Empire had no other name. It was, with that exception, nameless. The name Ku Klux Klan was intended wholly for the deception of outsiders and was used by the members in their communications, but not among themselves. In the Realm of Virginia the words "The Invisible Empire" were always used in the ceremonials.

Frequently, the assertion has been made that the words Ku Klux are from the Greek, but this is a far-fetched theory. The words are tone words, descriptive of the sound of a rifle being cocked, the first word the sound of the hammer shaft dropping into the notch fixing it at half-cock, the second sound of the hammer slipping in the fully cocked position.

Prescript of the Order.

The first paragraph of the prescript reads:

"This organization shall be styled and designated The Order of the . . ."

The creed of the order read as follows:

"We, the Order of the . . . reverentially acknowledge the majesty and supremacy of the Divine Being and recognize the goodness and providence of the same. And we recognize our relation to the United States Government, the supremacy of the constitution, the constitutional laws thereof and the Union of States thereunder."

The next paragraph of the prescript reads:

"This is an institution of chivalry, humanity, mercy and patriotism, embodying in its genius and its principles all that is chivalric in conduct, noble in sentiment, generous in manhood and patriotic in purpose, its peculiar object being:

"First: To protect the weak, the innocent and the defenceless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succor the suffering and unfortunate, and especially the widows and orphans of Confederate soldiers."

The second and third paragraphs of this section provide for protection and defense of all Constitutional laws and "the protection of the people from unlawful seizure and from trial except by their peers in conformity to the laws of the land."

It was this last provision that caused the Klan to ride most frequently, for in all sections whites were being tried before Negro judges.

Organization of the Klan.

It was the organization of the Klan that was unique in this country, however. Its territory embraced within its jurisdiction the States of Maryland, Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Arkansas, Missouri, Kentucky and Tennessee.

The "Empire" was divided into four departments. The first, styled the Realm was coterminous with the boundaries of a State; the second was styled the Dominion, comprising a group of counties; the third was styled the Province, being a county and the fourth was the Den, taking under its jurisdiction that part of a province assigned to it.

Under this arrangement New York State would have been a Realm, Long Island, outside of Brooklyn and Queens, a Dominion; Nassau County a Province with a Den in every town.

There were no Kleagles or Klonklaves or anything of this sort in the old order. The supreme officer was the Grand Wizard of the Empire, with his staff of ten Genii. The order had only one Grand Wizard, Gen. Nathan Bedford Forrest, one of the most famous cavalry generals the world has ever known, the "man of a hundred battles." He was elected shortly after the organization of the Klan for three years and dissolved it shortly before the expiration of his term of office in 1869.

The Realm had a Grand Dragon of the Realm with a staff of eight Hydras. The Dominion was ruled by a Grand Titan with a staff of six Furies. The Province had as ruler a Grand Giant with a staff of four Goblins, while the Den, when properly tyled, had presiding a Grand Cyclops of the Den and his two Nighthawks, a Grand Magi, a Grand Monk, a Grand Scribe, a Grand Exchequer, a Grand Turk and a Grand Sentinel. All other members of a Den, all wearers of the robe and hood not given titles, were Ghouls.

Appointment of Officers.

The Grand Wizard appointed the Grand Dragons of the order and all his staff, and the Grand Dragon appointed and instructed the Grand Titans, and each officer appointed and instructed those of the order just beneath him.

The Grand Turk of the Den bore the greatest responsibility of any officer, for it was he who provided for the admission of candidates. He was not only the messenger who called the members together, but the names of all who desired to become members were submitted to him and on his investigation they were admitted.

It is an evidence of the quality of these men that although six hundred candidates were admitted within three years, only one spy managed to worm his way into a Den. He managed to become a member of the Den of Pulaski, Tennessee, the first organized. He had appeared in Pulaski a tramping carpenter and within a short time through his breezy, cheerful personality had become one of the most popular men in the town. He carried papers showing his discharge from a Louisiana regiment of the Confederate Army, a regiment whose documents had been destroyed. In appearance he so closely resembled the man whose papers he held that a personal description sent to Louisiana confirmed his statements and as the man he represented himself to be was in another state at the time there was never the slightest suspicion aroused concerning him until the day he attempted to leave town.

Fate of the Spy.

He was taken off the train on which he was leaving, confronted with the evidence against him that had been accumulated and later hanged from the railroad bridge.

No other case was ever known of a successful attempt to penetrate the order and there was never a betrayal by man or woman although hundreds of thousands of dollars in rewards were offered for information concerning the order.

No man was ever asked to join the Klan. One acceptable to the entire membership of a den would be approached, sounded on his attitude toward the Klan, and if he favored any desire to join was gradually led into the paths that ended in the den.

The oath taken by the man who became a ghoul, the member of a Klan, was a simple thing, but this is the first time that the oath or the creed has ever been printed. Mrs. S. E. Rose in a book she is written for the Mississippi Division of the United Daughters of the Confederacy, describing the growth and effects of the Ku Klux Klan in changing wholly the course of Southern history, acknowledged her inability to obtain a copy off either the creed or the oath. The creed has been given. The oath, the final obligation, reads as follows:

"I (name), of my own free will and accord, and in the presence of Almighty God, do solemnly swear or affirm that I will never reveal to any one, not even a member of the Order of the . . . by any intimation, sign, symbol, word or act, or in any other manner whatever, any of the secrets, signs, grips, passwords or mysteries of the Order of the . . . of that I am a member of the same or that I know any one who is a member; and that I will abide by the prescript and edicts of the Order of . . . So help me God."

Latitude in Costumes.

The costume worn was not the same in all parts of the South. Great latitude was allowed in this direction, although uniformity was striven after as much as possibility. All the uniforms of a Den were alike, usually made by the same woman in order that there might be no differences. In one part of the Shenandoah Valley a number of medical school graduates wore tight black clothing outlined in white phosphorescent paint with the ribs, arm and leg bones of a skeleton, this covered by a long black cloak which rendered them almost invisible. They rode as did all members of the Klan, with the hoofs of their horses muffled, and they came silently and unseen upon the victims they were hunting. When they tossed their cloaks back with the wild, shrill Klan cry, any negro seeing them, unless hopelessly lame, usually gave two leaps and a buck jump and landed in the next county.

Among those waggish riders there was one who always called to a negro to help him from his horse when the negro had been captured and was being held. Then, when the trembling black man approached, he was handed the articulated bones of a skeleton hand. One of the unfortunates greeted in this fashion is said to have made a record back jump of eighteen feet, while another leaped a pig sty and would have been running yet if he hadn't broken a leg trying to jump across a cuppen.

The Thirsty Klansman.

Another pleasant diversion of another den was to rund up a bunch of negroes and ask one of them to bring one of the riders a bucket of water. The water was tossed off gratefully, the negro, of course, having no way of knowing that a funnel and a rubber bag under the rider's cloak made this possible, and his horror, gradually accumulating, reached the peak when the ghoul cried:

"Thanks be to God. That's the first drink I've had since I was killed at Bull Run."

There were some great sprinting records made when occasionally a negro broke away, under these appalling circumstances.

To the carpetbagging whites a note signed K. K. K. was usually all that was needed to clear not only a county or State, but the South, of the presence of the unwelcome visitor. A man knowing that wherever he might go, the marvelous secret service of the Klan would trail him, usually kept right on going until he crossed the Potomac.

Rarely was blood shed, rarely was a man physically injured, but within three years, with all the wealth of the Northern States erected to their extermination, the Ku Klux Klan cleaned up its game, drove forth the carpetbaggers and chastened the negroes.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

INSPIRATION FILM COMPANY TO FEATURE MAY M'AVOY

Diminutive Player to Appear First in Next Barthelmess Production, "The Enchanted Cottage," With John Robertson Directing. Palmer Photo-Play School Goes in With F. B. O.

VITAGRAPH SIGNS TELLEGEN

THE Inspiration Film Company has never made any secret of its determination to branch out and take on extra starring talent as soon as they found the type of talent they want. This was demonstrated yesterday when at noon a contract was signed with May McAvoy.

Miss McAvoy's first appearance with Inspiration will be as a featured player in "The Enchanted Cottage," Richard Barthelmess's next picture. The fact that John Robertson will direct the picture is interesting because it was in his picture, "Sentimental Tommy," that Miss McAvoy first came into notice. He has always had great faith in her and prophesied that some day she would be in the front ranks of motion picture stars, and it looks as if he was right.

Inspiration has an option on Miss McAvoy's services and as soon as she finishes "The Enchanted Cottage" in all likelihood she will be starred in a series of productions to be made by them. Assuredly May McAvoy is one of the best bets in pictures to-day and in the general opinion this company has made no mistake in putting her under contract.

Three Pictures Ready.

The Goldwyn Company received word from the coast yesterday to be on the look out for three prints that are to be shipped East. They are Tod Browning's "The Day of Faith," Rupert Hughes' "Law Against Law" and Victor Seastrom's "Name the Man." It is always a great occasion at the Eastern offices of the film companies when the prints reach town. A pow wow is held as each one is screened and passed on by the Eastern office. If it is good there is rejoicing and if it is poor the exhilaration is not quite so marked and an effort is made to see what can be done to bring it up to standard.

The greatest interest in these pictures lies in Victor Seastrom's work. In Sweden he was considered one of the best directors of that country. But there is a great difference between the Swedish idea of art and our own view point. Whether Mr. Seastrom has let the American technique and the American way of doing things interfere with his work we do not know. Goldwyn is waiting with bated breath to find this out themselves. If Seastrom is as good as they think, they will have a great box office film, but the truth can be told only when the film reaches here.

Novarro Goes West.

Raymon Novarro, who plays the title role in Rex Ingram's version of "Scaramouche," left New York yesterday for Hollywood, where he will appear in another Metro picture, this time in Fred Niblo's screen adaptation of "Thy Name Is Woman." This production is taken from the Spanish play which was staged in this country some time ago and which caused considerable criticism and comment at the time.

Some Sheet.

We have on our desk a publication called Loew's Ink, written in the interest of the members of the Loew-Metro club. It is a very newsy little sheet for a house organ or for any other paper for that matter and contains lots of good humor. One of the most interesting things in the paper is an editorial by Colonel Jasper Ewing Brady on Team Work. If we had known that Colonel Brady was so good on editorials we would have been after him to do one for us a long time ago. We always feel editorial writers are born and not made, and it is the most difficult thing in the world to write an editorial that means anything.

Holds Ray Premiere.

Our Los Angeles correspondent sends a telegram to say that the Charles Ray premier of "Miles Standish" was held at Grauman's on Tuesday night. She reports that the picture is magnificent and interesting in its historical detail, although it needs editing to strengthen it dramatically.

MAY M'AVOY.



She Was Signed Yesterday by Inspiration, to Be Featured in Richard Barthelmess's Next Picture, "The Enchanted Cottage."

Motion Picture Industry to Help.

Daniel Frohman's annual pilgrimage to Los Angeles to interest the motion picture people in his pet hobby, the Actors' Fund, is beginning to bear fruit. The Actors' Fund from henceforth is to receive financial assistance from the motion picture industry in Hollywood under a new plan now inaugurated in that part of the world. Mr. Frohman has made three annual visits to Hollywood to raise money to meet the annual deficiencies, because, as every one knows, the motion pictures and the stage are closely allied, and, since the motion pictures have united with Mr. Frohman in both the benefits and responsibilities of the Actors' Fund, it is necessary to get money from them to meet any expenses of sickness and physical disability.



MABEL FORREST.

She is one of the most notable in the Grand-Asher contingent of players, who arrived here yesterday.

In order to meet the $15,000 a year, the expense apportioned to the motion picture industry on the West Coast, two annual benefits are to be given similar to those now given in New York. They will be held at the largest theatre in Los Angeles in place of the usual open-air festicals. A perfament committee has been organized, consisting of W. T. Wyatt, theatre manager; Mitchel Lewis, Fred Niblo, Charles A. Stevenson, Mark Larkin of the Fairbanks studio, Josephine Quirk, Wedgwood Nowell, Joseph DeGrasse, Miss Fitzroy and Mrs. Collins of the Los Angeles Herald. Winifred Kingston is the chairman. This committee will operate with the assistance of the local Hollywood Board of Trustees of the Actors' Fund, of which Frank E. Woods is the chairman. The impending performance of the Actors' Fund is to take place at the Philharmonic Auditorium at the latter part of this month, and will be under the stage direction of George Foster Platt.

Paramount Cast.

Two productions to be made by Famous Players-Lasky are about to go into production and the names of the players have been forthcoming. These are "Every Day Love," a William de Mille picture founded on "Hits Coventry," and Flaming Barriers," a George Melford production. Those who will respond to the direction of de Mille are Agnes Ayres, Jack Holt, Nita Naldi, Robert Edeson, Theodore Kosloff and Julia Fay. The Melford cast contains the following well-known players: Jacqeline Logan, Antonio Moreno, Walter Hiers, Charles Ogle and Robert McKim.

Goldwyn Eastern Office Receives Print of First Production Made Here by Victor Seastrom, Swedish Director—Ramon Novarro Off for the West.

COAST SEES RAY'S LATEST

Lou Tellegen, after an absence of about four years, is going to return to the screen. Albert E. Smith, president of the Vitagraph Company, has just received his signature to a contract to appear in J. Stuart Blackton's next production, "Let Not Man Put Asunder," adapted from the novel by Basil King. Mr. Tellegen has been appearing for the past year or more as a headliner on the Orpheum and Keith vaudeville circuits, his most recent engagement having been with the latter organization on a tour of the Eastern cities. It is understood that Vitagraph has had to stop the large weekly salary of the vaudeville interests and in addition recompense the actor for the time he remains out of vaudeville, so that, as a Vitagraph executive remarked, the cost of his motion picture appearance is going to be "simply frightful."

Commodore Blackton is at present completing the preliminary work for his picture and is negotiating with Pauline Frederick for the chief feminine role. Final details, however, have not yet been settled and announcement of the lady in question cannot be officially made until the contract is signed. Work on the picture, which is a drama dealing with the divorce situation as it exists in America, will begin at the studios in Brooklyn about October 15.

Chaplin and Barthelmess Guests.

The regular weekly luncheon to-day of the Associated Motion Picture Advertisers will have more than usual interest in that two guests of honor are to be present. Charlie Chaplin and Richard Barthelmess will share the honors. Both are expected to be at their best, oratorically speaking. And in addition it is probable that Victor Shapiro, the perepetetic president of the organization, will be at the head of the table to introduce the speakers. Mr. Shapiro was recently elected to preside over the advertisers' luncheons and since that time has been attending to his office by staying in California as long as possible. Upon going West Mr. Shapiro was asked to bear a message of good will to the Wampas, which is the pet name given to itself by the Western organization of film advertising managers. We hear that recently the Wampas have been referring to the A. M. P. A. as their Eastern branch, but whether this is a result of Mr. Shapiro's stay at Hollywood has not yet been made plain.

Emma Dunn in the Cast.

Emma Dunn, famous as "Old Lady 31," has been signed to play one of the principal parts in Thomas Meighan's next picture, "The Pied Piper of Malone." She will accompany Mr. Meighan to Kennebunkport, Me., where the exteriors of the film will be made.



Photo by White.

LOU TELLEGEN.

He has been signed by Vitagraph to play the leading role in "Let No Man Put Asunder."

Mrs. Lasky in Town.

Mrs. Jesse Lasky has come to town to do a little shopping. She is over at the Ambassador Hotel and will remain in town long enough to get some Winter clothes and to see some of the theatres. She came East while her husband was in Arizona with Zane Grey on location.

Grand-Asher Stars Here.

The Grand-Asher contingent from the West Coast descended upon the Astor Hotel yesterday and created considerable intrest. In the party were Mr. and Mrs. Bryant Washburn, Mr. and Mrs. Elliot Dexter, Mr. and Mrs. Samuel Grand and Mr. and Mrs. Harry Asher. Mrs. Washburn is Mabel Forrest in private life, having married Bryant when they were both in pictures at the Essanay Film Company. She retired from the screen and has only come back within the year. The picture starring Elliot Dexter, Bryant Washburn and Mabel Forrest will be shown in New York while the stars are here. Ben Wilson, a director for Grand-Asher, is also in the party.

Schlager Adds to His Staff.

Sig Schlager is more than getting active in his organization. Yesterday he added two new members to his staff, one of them Edward Scholl, formerly with the Griffith Company and the other Helen Wetherell, a well-known Chicago newspaper woman. Miss Wetherell will handle the publicity for Mr. Schlager. She comes to his office well equipped to do this sort of thing having had many years experience on newspapers. She was formerly editor of the woman's section in the Chicago Daily News and she was one of the best known newspaper women in the Windy City. Mr. Scholl was in the art department of the Griffith office for about two years and his affiliation with Mr. Schlager will be in the same kind of work. F. Roy Granvill, producer of "Shifting Sands," is booked to sail from England next week to come to America to discuss plans for his second picture with the Schlager company.

Form Short Subject Company.

Announcement has been made of the formation of an organization incorporated at Albany, under the laws of New York State, to be known as the Standard Cinema Corporation, which will specialize in the distribution of short subjects.

Officers of the company are L. J. Darmour, president; J. W. Schleif, vice-president; James Dent, vice-president; J. L. Tilton, treasurer, and H. J. Muller, secretary.

An announcement as to the releasing organization that will handle distribution and sales for the new company will be made at a very early date.

Rumor says it is associated with the Selquick Company, but it is said Selquick has no connection with this new concern.

Griffith With Goodman.

"Week-End Husband" is the title of a picture. It is indeed, and Daniel Carson Goodman is the producer of this gem. E. H. Griffith, who only returned from Europe a few weeks ago will direct, in fact he is already at work at the 44th street studio.

WESTERN FILM COLONY PLANS 2 BENEFITS FOR ACTORS' FUND

LLOYD HUGHES.



Photo by Evans.

Who Plays the Leading Role in "The Judgment of the Storm," the Palmer School Picture, Which Will Be Released Through F. B. O.

$15,000 Allottment to Be Raised Annually Through Big Double Performance—Mrs. Jesse Lasky Arrives in Manhattan—New Short Subject Company Is Formed.

EMMA DUNN IN MEIGHAN PLAY

The man, woman or child with an idea can feel that eventually his idea, if it is good, will reach the screen. The Palmer teaches the art of photo-play writing has teaches the art of photoplay writing has allied itself with F. B. O. and will in the future release its product through this company. All ready three of the Palmer Photoplay productions have been contracted for by F. B. O. with the promise that others will likewise be released.

Motion picture photo-play schools are considered a serious menace to the motion picture business because they frequently take the money of people who could never write an acceptable scenario. The Palmer Photo-play Company claim that they did not take any pupils who did not show some promise. If there is such a thing, they might be said to be the Tiffany of the scenario schools. The first of the series to be distributed by F. B. O. is "Judgment of the Storm," which was made at the Ince lot under the direction of Dell Andrews. The cast consists of Lloyd Hughes, Myrtle Stedman, Claire McDowel and Lucille Rickson. It is said that this is only the beginning of a series of pictures made with well-known players by the Palmer School.

It is interesting to note that "Judgment of the Storm" was written by a Pittsburg housewife who had never written a story in her life. We know it would be a beautiful comeback to say "It looks like it," but we have not seen the picture so it is unfair to say this. The Palmer School takes great pride in pointing to the Pittsburg woman as an example of what can be done. Some one page the Authors' League.

Press-Agenting the P. A.'s.

Over at the Warner offices are two members of the publicity staff who are hereby awarded the degree of C. I. Which means both "cum laude" and "coming literati." We mean Elizabeth Peterson and Jack Lewis. Miss Peterson has just slod a short story to Good Housekeeping and is also much elated over the fact the Vanity Fair has also succumbed to her latest brain child. Mr. Lewis, who has been supplying a number of publications with fanciful verse, has had his latest effort, entitled, "Gertrude Stein and the Robin," accepted by no less than the Atlantic Monthly.

A Line or Two.

Without a thought in our head we hand over the line or two to the press agents and let them supply it for us. Marc Lachman says that one reason "The Hunchback of Notre Dame" is uqhue is because Charles Chaplin has not been invited to occupy a box.

Nat Dorfman swears by the great horn spoon that a friend of Hope Hampton, or was it a relative, visited "The Gold Diggers."

"How did you like it," asked Miss Hampton.

"A little disappointed, there wasn't a mining scene or a miner in the whole film."

Gloria Swanson to Go to Chicago.

Gloria Swanson will go to Chicago on Friday to meet the body of her father, who died in Los Angeles yesterday. Mr. Swanson was field master in the Quartermaster's Department of the United States army and he died in an army hospital. The Swanson home was in Chicago and at the request of his daughter his body is being brought ther for burial.

BRITISH OUTPLAY SHELBOURNE FOUR

English Army Team Stages Unexpected Come-Back in Brilliant Polo Contest.

MAJOR LOCKETT IN FINE FORM

Britain's polo honor was worthily upheld yesterday at the Meadow Brook Club when the British Army four staged a great and unexpected comeback and defeated the Shelbourne quartette 10 to 5. The victory was as brilliant as it was unexpected. The team showed more life than it has at any time during the tourney. By virtue of its triumph yesterday, the British Army four will meet the Meadow Brook team in the final event of the open championship on Saturday afternoon on International Field at Meadow Brook. The game scheduled for to-day between the Meadow Brook team has been called off due to the inability of the Flamingos to put an outfit on the field. The default automatically places Meadow Brook in the final.

Meadow Brook will rule the favorite in the event, but considering yesterday's unexpected result some very clever polo will be seen. The British Army team is hitting the top of its form, a thing which cannot be said of Meadow Brook. The famous "Big Four" scratch team has not played together since the early part of the tourney and are thus badly in need of team practice.

Bobby Strawbridge and Tommy Hitchcock have been playing on Orange County and Shelburne repectively. The work of Hitchcock with the Shelburne four was up to its usual calibre, but Tommy has not been forced to play his best. Strawbridge looked out of place on the Orange County handicap team. He could not seem to fit in smoothly with the aggregation. While his individual play was brilliant he sometimes showed as poor stroking as any one on his team. It is bound to hurt a good player's game to work with teammates of inferior ability. Of course, J. Watson Webb and Devereux Milburn can be counted on to play more than their positions and it may be their work which decides the issue Saturday.

Wilson Concentrates on Lockett.

The way in which Major Vivien Lockett yesterday kept tabs on the redoubtable Major A. H. Wilson of the Shelburne team was remarkable. Lockett concentrated on the American army officer and stopped all but one of his attempts to score. Wilson tried many tactics to shake off Lockett, but the "old bulldog" fighting spirit of the Englishman kept him effectually out of the play. Yesterday Lockett would have been rightly classed with the greatest backs in the game.

While Lockett was holding down the brilliant offensive genius of Wilson, Col. T. P. Melville was performing in spectacular manner at number one. Melville was hitting his stride yesterday. He was smartly mounted and made the best of every chance he had to show his worth. He was all over the field. His play was dashing yet careful. He took long chances, yet always realized on them. In the course of the afternoon he rang up six tallies for the British army. Melville was not always after the individual glory, but enabled his teammates to score when they had a better opportunity. His passes were accurate and well timed.

Major F. B. Hurndall, who plays a fast game at number three for the British Army four was another member of the rejuvenated team who showed great all-around teamplay. Besides feeding the ball to Melville for a number of tallies, Hurndall managed to score twice himself.

Lieutenant Leaf, one of the younger members of the British Army four was controlling those beautiful drives which have caused so much comment in this country. Leaf strokes a ball as well as most of the internationalists but usually cannot get direction. In previous games he has been continually lofting them out of the field. To-day he sent two of them at the goal for a brace of British tallies.

Webb Is Shelbourne Star.

J. Walton Webb was the only member of the Shelbourne team who uncorked any stellar playing. The great left hander could not be stopped and scored three times. But with Wilson practically out of the play, Webb did not have a steady running mate. As a result many of his best passes went for nought.

Major Louis Beard scored one goal for Shelburne. He could not "cover" the work of Melville. The Britisher was too clever for the veteran American army player.

The British Army four got the jump on Shelburne from the start and held it throughout the game. In the first chukker they tallied twice, while Shelburne could not get a ball through the goal posts. In the next chukker Britain ran the count to three. In the third period the Shelburne four staged a great rally and Webb scored two goals. But the British Army came back in the same period and rang up another pair of goals. The Britains were never headed, maintaining their scant lead to the final gong.

The line-up.

BRITISH ARMY (10).	SHELBURNE (5)
Col. T. P. Melville.....No. 1	Major A. N. Wilson
Lieut. Leaf.....No. 2	J. Walton Webb
Major F. B. Hurndall, No. 3	Malcolm Stevenson
Major V. N. Lockett, Ba k	Major Louis Beard
Goals—Melville, 6; Hurndall, 2; Leaf, 2; Webb, 3; Wilson, 1; Beard, 1.	

Referee—Harry Payne Whitney. Time—Eight periods of 7½ minutes.

LEGAL SPARKS FLY AT STOKES TRIAL

(Continued From Page 1.)

witness chair," cried Mr. Steuer, pointing dramatically to the empty stall of torture, "she will receive every consideration. I only hope that she will be able to establish her innocence."

This, the retort courteous, was counted a touch, as Mr. Untermeyer had no immediate reply. Later Mr. Steuer said:

"There is not money enough in this land to induce me to come into this case, or to remain in it a day against this lady, or any one else, other than to see tha—whatever the facts—they are not swerved from the direct path of straightforward truth against her."

Fire Bursts Forth.

It was then that the fire that until then had smouldered burst into open flame and Mr. Untermeyer and Mr. Steuer said things to each other and about each other that caused some trace of alarm to the court.

"I shall endeavor to preserve goodwill, or at least the appearance of it," said Justice Mahoney, "during the trial, but there is around in my mind the doubt that I can do it."

It was then Mr. Untermeyer made the out-of-bounds crack that caused the impression that Mr. Steuer would have handed his learned colleague one but for the advanced age of Mr. Untermeyer.

"I believe from my investigations," cried Mr. Untermeyer, "that Mrs. Stokes is the most persecuted lady this counutry has ever known, and that she is and has been in spite of that fact a pure a woman as your wife or fine," and he pointed his finger directly at Mr. Steuer.

"Your Honor I rise to protest," called out Mr. Steuer in heated tones. "I object to the comparison of Mrs. Stokes with Mrs. Steuer. The comparison is highly uncalled for. I know nothing personally, about Mrs. Stokes; Mr. Untermeyer may know whereof he speaks as to her character, but Mrs. Steuer is not in court and I resent her name being brought into this case."

Says Mrs. Stokes Dodges.

A few moments later, after an amicable adjustment of this difficulty had been made, Mr. Steuer purred pleasantly as he said:

"Mr. Untermyer is one of the most charming gentlemen and friends, but in this suit he has lost all sense of proportion. This woman has been a law unto herself, apparently. She has gone to Chicago without advice from Mr. Untermyer and caused the Grand Jury investigation to be instituted there, when right here is where she is to try out the issues involved in this suit for divorce. She has endeavored to lead us all by the nose. She's dodging. She thinks and others think that if she succeeds in getting a Grand Jury to indict Mr. Stokes this case will be dropped. Yet if there were a million indictments against Mr. Stokes I would advise hi mto go on with this case."

A chronology of the case was then read and attention was called to the many delays and postponements that have occurred.

"The only delay occasioned in my behalf," said Mr. Untermyer, "was caused by my illness last June," whereupon Mr. Steuer voiced his hopes that there might not be further delays on that account.

"When I am ay age, Mr. Steuer, illnesses with you may be more frequent."

It was then that Mr. Steuer placed upon the record of the hearing what may be the prize-winning non-sequitor of the year.

"If I had 10 per cent. of your money, Mr. Untermeyer," he said, "I wouldn't be here."

Besmirch Her Name.

Mr. Untermeyer then stated that an attempt had been made to besmirch the reputation of the defendant in Chicago, which had gone to the extent of trying to establish that she was in a disorderly house when she was a young girl in Europe with her chaperone, in boarding school in Washington and enjoying the life and society of her mother's home in Denver.

It was at this time that Mr. Stokes, without his trick skull cap, entered the courtroom, accompanied by a negro attendant, said to be Richard E. Westbrook, a member of the Chicago Bar. Mr. Stokes took a seat at the counsel take, but when a mulatto woman swept like an ancient galleon into the courtroom Mr. Stokes hurried to her side and placed a chair for her.

Mr. Untermyer then characterized as absolutely false the declarations contained in a telegram received from Frank T. Jordan, Mr. Stokes's attorney in Chicago, asserting that Mrs. Stokes had caused herself to be subpoenaed before the Cook County Grand Jury on advice of her New York attorneys.

This hearing yesterday was but the curtain-raiser. The production, on Monday next, will be really good, it is believed.

EMMA DUNN.



Photo by White.

She has been cast to play one of the leading roles in Thomas Meighan's next picture.

STRESEMANN RESIGNS WITH GERMAN CABINET

(By Cable to The Morning Telegraph.)

BERLIN, Oct. 3.

The German Cabinet resigned tonight.

The resignation of the Cabinet followed the retirement of Chancellor Stresemann, who handed his resignation to President Ebert.

President Ebert commissioned Stresemann to form a new government.

If he fails, he will resign again, and President Ebert is also expected to quit office.

Overthrow of the Stresemann Ministry came when Socialist members of the Reichstag, late this evening, refused efforts at mediation which had been started by the Democrats.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

NEW EXHIBITOR COMBINES BLOW AT HIGH FILM PRICES

Theatre Owners in Competition, Always Confronted With an Essentially Sellers' Market, Have Adopted New Tactics to Protect Themselves, Says William Brandt.

HOUSE PETERS FILES SUIT

WHY are the exhibitors combining? The exclusive story published in Wednesday's Morning Telegraph that William Small and N. Strassberg, two separate operators of groups o fmotion picture theatres in Brooklyn, had joined forces brought up the question again. The Small-Strassberg union, coming on the heels of five different combinations of exhibitors, has caused considerable interest in film circles bringing forth the question as to whether these mergers had any special significance.

The other consolidatio nof exhibitors are the Rachmiel-Rintzler group, operating the Stadium, the Stone, the Sheffield and Capitol in Brownsville and East New York with Samuel Leuschbaum, who just built the new $1,000,000 Premier Theatre in the same territory. Another merger is the recent Yonkers deal whereby Michael Walsh, operator of the Strand, united with August Christmus, owner of Yonkers's three largest motion picture houses.

The Consolidated Amusement Company operating fifteen theatres in New York City, recently opens dthe Pordham Theatre in the Bronx not long after they purchased the Willis in the same neighborhood which belonged to Harring & Blumenthal, thus wiping out competition in that neighborhood.

Charles Swarzzo, wh owns two theatres in Astoria, Queens, added another link to the consolidation vogue by combining with Samuel Scheer's theatres in the same district. This gives Mr. Swarzzo complete control with seven theatres in the same zone.

William Brandt, president of the New York Motion Picture Theatre Owners, who has his pulse on the film market, said yesterday when questioned about these mergers:

"Exhibitors in local sections are naturally in opposition, each striving to obtain the patrons who live in the same neighborhood.

"This is essentially a seller's film market with the distributo and producer having the upper hand over the exhibitor.

"The prices quoted to-day are prohibitive with the result that these neighborhood houses have had their film rentals jacked up to such an extent that it is impossible for them to make money, despite the fact that, in many cases, admission prices have been increased.

"The result is an economic readjustment. Instead of remaining opposition, the exhibitors in these zones get together and put their theatres into a holding corporation and operate them as one company with the result that the exhibitor dominates the situation instead of the distributor, and can dictate the terms on which the film should be rented in his particular zone.

"These combinations have been going on not only in New York City, but all over the country, and, in my opinion, are just as detrimental to the industry as producers and distributors combined.

"We should have a wide open door so that the industry can progress.

"There should be neither combinations of producers and distributors for the purpose of curtailing the market, nor should there be any of exhibitors.

"Merit in production alone should predominate, and that should be the basis of bargaining."

House Peters Sues.

A suit for an injunction to restrain Charles O. Baumann from advertising that House Peters, the motion picture star, is under exclusive contract to him has been begun in the Supreme Court by Frederick E. Goldsmith, the theatrical lawyer, acting for Mr. Peters. Argument on the motion has been set for next Monday morning before Judge Warner in Part 1 of the Supreme Court. Papers were served on Mr. Baumann yesterday.

Mr. Peters charges that he made a contract with Charles O. Baumann on March 6, 1923, to be starred in twenty pictures, not less than four to be made each year; Mr. Baumann agreed, the complaint says, to have $75,000 in cash on deposit at the Farmers' and Merchants' National Bank in Los Angeles by May 15, 1922. The money has never been forthcoming, Peters says.

The actor has also served papers in a $25,000 damage suit against Baumann for money alleged to have been spent on stories and for loss of engagements while waiting for Baumann.

Under the terms of his contract with Baumann, the actor states, he was to have selection of stories and casts, Baumann to do the selling and the proceeds from the pictures to be evenly divided.

Garsson With Farmer's Union.

Murray Garsson has completed an arrangement with the National Farmer's Union, an association composed of over a million farmers, to produce a series of pictures dealing with the acute conditions confronting the farmer to-day. It is interesting to note that the farmer has chosen the screen to try and get relief from the high cost of living and the small percentage he is receiving from the consumer for his product. Although this tie up with the farmers' organization is something new for Mr. Garsson, his work in motion picture production is not new. He is the producer of "Secrets," "Broadway Broke," "Counterfeit Love" and other films. Associated with him in this movement to help the farmer solve his difficulties are Theodore Roosevelt, Jr., Gifford Pinchot, Secretary of Agriculture Wallace, Senator E. J. Harrison of Kentucky, Arthur Kapper of Kansas, Charles S. Barrett and Senator Hiram Johnston.

Reviving "The Warrens."

Part of the Fox studio over on Tenth avenue is being devoted to Southern interiors of Civil War days for no less a revival on the screen than "The Warrens of Virginia," the old Belasco stage play written by William C. De Mille. Martha Mansfield, who recently appeared in the Fox production of "The Silent Command," will play the feminine lead, with Elmer Clifton handling the megaphone.

In recalling the original Belasco production, staged in 1907, it is interesting to note that Frank Keenan, Mary Pickford and Cecil B. De Mille were prominent in the cast. With the text by William De Mille, this represents a fair assortment of budding motion picture talent.

Lee Parry Well Spoken Of.

Although it is generally admitted in film circles that "Monna Vanna" is nothing to leave home for, it is said that Lee Parry, who plays the leading role, does a great deal to redeem the picture from mediocrity. She is easy to look at and seems to have more grace and poise than the average foreign actress, who never can compete with our own American stars, excepting Pola Negri, who is second to none in good looks and ability.

HOUSE PETERS.



Photo by Freed.

Who started action yesterday against Charles Bauman, to restrain him from advertising that Peters is under exclusive contract to him.



Photo by Woodbury.

CRAIG BIDDLE,

Who, rumor says, has left the motion picture industry high and dry, for reasons which, we understand, lie with the industry.

Charlie Chaplin Talks on Publicity at Weekly Luncheon of A. M. P. A., and Lays Down New Rules for the Industry, Based on Experience With "A Woman of Paris."

REVIVING "THE WARRENS"

The largest gathering which has yet turned out for the weekly luncheons of the Associated Motion Picture Advertisers was on hand yesterday to hear Charles Chaplin talk about his new drama, "A Woman of Paris."

Mr. Chaplin takes full responsibility for his work, saying that, good or bad, the blame is his. It was made, the comedian declared, in an attempt to show that motion pictures can be made without recourse to "melodramatic hokum." What the producers need most, he says, is better taste and more subtlety in their films.

Mr. Chaplin admitted that publicity is not in his line, but declared that the conditions under which "A Woman of Paris" was made had shown him its value if rightly used.

"Since starting our drama," Mr. Chaplin said, "we have remained quiet. To tell the truth, if it had been a failure I wasn't going to use my name in connection with it. But, anyway, when we started East the public really knew nothing about the picture. I decided to try the production in Omaha, and sent telegrams ahead to that effect. When I got there, there was a very small gathering—a few kids and three or four reporters. The reporters began asking me the usual round of foolish questions, about what I was doing, when I was going to get married, where Pola was, and that sort of thing, when one of the children spoke up.

"'Charlie, where's Jackie?' he asked.

"'Jackie's out in Hollywood,' I replied. 'He's doing very well; in fact, much better than I am.'

"'You,' said the urchin, 'you haven't been any good for five years.'

"My experience in New York," the comedian continued, "has shown me that the public isn't very much upset about my picture. I wanted dignified publicity, setting forth plain facts, but they tell me I have to ballyhoo and get up on a soap box and be sensational to get any attention here."

There has been too much sensationalism and hyperbole in motion picture publicity, Chaplin feels. The truth, he thinks, presented in a dignified way, is the field for the publicity man.

Mr. Chaplin was introduced by S. Jay Kaufman, who declared that he believes the comedian in "A Woman of Paris" has done something revolutionary in direction and technique, and that with the example he has set other producers can no longer get away with conventional "movie hokum."

New Company Formed.

Business in the motion picture realm is never poor enough to keep other people from taking a chance. The latest venture is that of E. L. Smith, formerly with Inspiration Pictures. He has formed a company with William Nigh. To be specific, Mr. Smith is the company and has engaged Mr. Nigh to direct a series of feature productions to be made here in the East. Distribution arrangements, we are told, have nearly been completed and will be announced soon. Offices have been engaged at 36 West Forty-fourth street. That is all we know, as the title of the first picture has not been forthcoming.



POLA NEGRI,

Her Picture, "The Spanish Dancer," Comes to the Rivoli Next Week.

ALL COMPANIES NOW USE HAYS'S UNIFORM CONTRACT

With Single Exception of United Artists, Every Distributing Organisation in the United States Has Adopted Standard Methods in Rental of All Pictures.

BIDDLE TO QUIT SCREEN

It was brought to our attention yesterday by a prominent member of the motion picture industry that the uniform contract which was in a nebular condition for so long is now a definite concrete thing. Every company in the industry, with the exception of United Artists, is using the agreement made by the Will H. Hays organization, the Theatre Owners' Chamber of Commerce and the New York Theatre Owners.

The national distributing companies now using the uniform contract in all rentals of all pictures are Associated First National Pictures, Educational Films Corporation, Famous Players-Laskey Corporation, *Film Booking Offices, Fox Film Corporation, Goldwyn-Cosmopolitan, *W. W. Hodkinson Corporation, Metro Pictures Corporation, *Pathe Exchange, Inc., Preferred Pictures, Inc., Prineipal Pictures Corporation, Universal Pictures Corporation, Vitagraph Company of America and Warner Brothers.

The use of it is not confined to the members of the Hays organiation. In fact, several of the large distributing companies which are not enrolled in the Hays membership have adopted the contract, as have also a large number of those whose work is confined to the State rights market.

The equitable contract was adopted after more than a year of conferences between the Hays representatives, the Motion Picture Theatre Owners of America, the Motion Picture Theatre Owners of New York and the Theatre Owners' Chamber of Commerce. When the time came for accepting the final agreement, the M. P. T. O. A. was the only exhibitor organization to refuse to accept the contract. Sydney S. Cohen and others of the national organization refused it on the ground that it was not equitable. The other two exhibitor bodies ratified the agreement and it has now been put in force without the M. P. T. O. A.

Curiously enough, the American Releasing Company, which has long since passed to its death, was the first to put out the new rental agreement last May. Early in June several of the members of the Hays organization began using the contract and from time to time since then the other distributors have fallen in line, but it is only within the last few weeks that the contract has become uniform in its use.

While United Artists is not a member of the Motion Picture Producers and Distributors of America, it is unique in being the only large national istributing body which is not using the new uniform contract. Some of the exchanges belonging to Unite Artists are members of the Film Board of Trade. It was C. C. Pettijohn, general counsel of the Hays office, who organized the Film Board of Trade in thirty-three key centers and through this worked out the details of thirty-three arbitration boards. All of these arbitration boards are now in operation and working successfully, with the exception of one located in Dallas, Texas.

Plans are now under way to have a meeting of the heads of all Film Boards of Trade in cities east of Chicago to meet in New York some time this month, but no definite arrangement has been made. This would make the third sectional meeting covering the entire country. The first of these meetings was held in Chicago several weeks ago.

What Was the Matter?

We wonder what was the matter with our friend, Quinn Martin, who is usually on the job when it comes to motion picture yarns. He published a signed story in the World yesterday on what Richard Rowland had to say about the false values on motion pictures. The Morning Telegraph carrie the same story last Sunday and a local film paper carried on Monday with a follow-up Tuesday. If we didn't know that Quinn was a happy married man we should suspect there was a love affair in the case. We have to hand it to the Associated First National press department for being able to sell the same story twice after it was printed in The Morning Telegraph.

Kniskern in Toronto.

L. W. Kniskern, vice president of the Hodkinson Corporation, left yesterday for Toronto, where he will survey that territory in the interest of his firm.

A Line or Two.

Harry Reichenbach is at home sick with a heavy cold. His condition, we are told, was aggravated yesterday by the news that Henry Ford had bought "Potash and Perlmutter." When interviewed on tae subject, Mr. Reichenbach was speechless. Yes, we know it was the first time—but, then, Harry couldn't talk; his throat wouldn't let him.

HOPE HAMPTON.



Who Will Play "Irene" as Soon as Negotiations Are Completed for the Screen Rights of the Play.

Return Home.

The company which Emmett Flynn has been directing in New York for the past two weeks on exterior scenes of "Nellie, the Beautiful Cloak Model," the old-time Owen Davis melodrama, left yesterday afternoon for the Goldwyn studio at Culver City, California, where picturization will be finished.

In the party were Flynn, his brother, Ray, his assistant; Claire Windsor, who plays Nellie; Mae Busch; Edmund Lowe, who plays the masculine lead; Lillian Tashman, Lew Cody, Raymond Griffith, Dorothy Cumming, Arthur Houseman, Will Walling and chi technical force.

Speaking of Pola.

We have all been waiting with bated breath to see "The Spanish Dancer," Herbert Brenon's first Pola Negri production. Most of our interest has come from the fact that Famous Players-Lasky has made no secret of its joy over the way Mr. Brenon has handled their temperamental star and the excellent results which he has achieved in the picture. It comes to the Rivoli next week for a week's engagement or possibly longer, and all of us who have been waiting to see if the picture is really as good as Famous says will have a chance to see.

Gloria Swanson Leaves for Chicago.

Gloria Swanson is leaving for Chicago to-day to attend her father's funeral. She will be gone about a week and when she returns she will begin work at once on "The Humming Bird," which has been adapted from the Maude Fulton play by Forrest Halsey. Sidney Olcott, who shares honors with Mr. Halsey in the production of "The Green Goddess," will direct Miss Swanson.

Pyramid Booms Up.

After a silence of some months Pyramid Pictures, Inc., now speaks up and mades a bid for recognition. We are told by Arthur Smallwood, the president of this company, that a production of the spoken drama, also musical comedy and dancing, soon will be introduced as an adjuct to the production of motion pictures. Mr. Smallwood's press agent sends pages and pages about this announcement playing up the whys and wherefores. After reading through this voluminous article, we gather that Pyramid's productions will consist of a "combination show" in which there will be a little bit of motion pictures, a little bit of drama, and a little bit of musical comedy. It all sounds very fine, as all these things do in the beginning. Just how it will work out is another question.

Rumor That Biddle Is Through.

There is a rumor that Craig Biddle is through with motion pictures. That he went out to California thinking that with his money he could get a leading part without any trouble. Apparently money did not count where talent does not grow. That is if there was no talent there. At any rate, we understand that Mr. Biddle was engaged to play a part in William de Mille's picture and after a day or so he was strangely missing from the east. Just why no one knows. Whether he was fired or not is something we do not know, but at any rate we hear on excellent authority he is through with the fillums and is going to take to selling real estate or something more profitable.



LEE PARRY,

Who has attracted considerable attention for her work in "Monna Vanna."

PRE-VIEW OF FILM AT THE YALE CLUB

"Columbus," First of a Series Entitled "Chronicles of America," Is Shown to Select Audience.

SPONSORED BY COLLEGE PRESS

By DOROTHY DAY.

Last night the Yale Club opened its doors to the fair sex. This is not often done, but the occasion was worthy of a departure from tradition. "Columbus," the first of the "Chronicles of America" series of motion pictures being produced by the Yale University Press, was shown as a specially invited audience. A number of distinguished persons were present, including some newspaper editors, magazine writers and members of the Yale faculty.

The picture proved to be intensely absorbing, and will be followed by others in a series dealing with epoch making events in the history o fAmerica. The role of Columbus is portrayed by Fred Gray, who lends dignity and a certain impressiveness to the role.

He is first shown waiting for word from the Portugese King, to whom he has submitted charts which indicate a short route in India. The king has sent his own men out to follow the course which the charts indicated, but they had been able to find nothing resembling land. The set in the king's counsel chamber is effective and the groupings of the figures picturesque.

His ideas laughed at by the Portugese court, Columbus sets forth at night on a mule with his small son, Diego. They journey to Spain, where he is received by the king and queen, in whose presence he explains his ideas. Queen Isabella feels that Columbus will be successful, and when the king refuses to comply with the needs of Columbus to make the trip, she offers to sell her jewels.

Then we see Columbus setting sail in a small boat. The mutiny of the crew follows long days upon the uncharted seas, and then after many weary hours the lookout shouts "Land."

Columbus and his party land on the shores of an island in the West Indies and succeed in sending the native Indians scurrying.

The whole picture is done with dignity and with a strict adherence to historical fact. The settings of the European courts are well done, and the costumes and scenic effects have been given thought.

This picture is entertaining as well as educational, and will be welcomed by a discriminating audience.

The Pathe exchange will distribute these pictures.

RED CROSS URGES BENEFIT SUPPORT

Calls Effort by Theatres of New York Worthy of Best Possible Response.

In connection with the co-operation of twenty-one of Broadway's leading theatres in the benefit to be given Sunday night for the American Red Cross, James G. Blaine, Jr., chairman of a special Red Cross theatrical committee, issued the following statement last night:

"The efforts of New York's theatres, both among producers and members of companies which have volunteered their help, deserve, we believe, the best possible support of the public. It is justly a matter of pride to the theatres of this city that they have been enabled, whenever a crisis has arisen, to take their place in the very forefront of the nation's givers. It has been possible for them to do this only through the backing of the public.

"To the end that every penny contributed through the forthcoming performance may go direct to the Red Cross for the replenishment fund incident to the Japanese disaster, all government taxes have been waived. Moreover, the various unions have made special rulings whereby their members—stage hands, musicians, actors and others—will contribute their earnings for that night to the general fund. We believe that such whole-hearted co-operation among these various theatrical interests deserves nothing less than the equally whole-hearted co-operation of the city's theatregoers."

"MARTHA" AT MATINEE.

Special Performance of Flotow's Opera by the San Carlo Company.

A special mid-week performance of Flotow's "Martha" was given by the San Carlo Opera Company at the Century Theatre yesterday afternoon, with Consuelo Escobar in the impressive role of Lady Harriet-Durham, maid of honor to the queen. Giuseppe Interrante portrayed the character of Lionel, Stella De Mette that of Nancy, with Natale Cervi, Adamo Chiappini and Louis De Cesare as principals. The production was delightfully staged, with Aldo Franchetti at the conductor's desk.

To offset the lighter Flotow opera, Boito's "Othello" was given a hearing at night, with Manuel Salazar carrying the heavy mantle of the auspicious Moor. Mario Rappold gave a splendid rendering of the score of Desdemona, Mario Basiolo appeared as Iago, the cast further including Ada Paggi and Messrs. Curci, De Biasi, Cervi, Dhoseche and Canova. Carlo Peroni conducted.

M'INTOSH TO SPEAK ON LEGION OF VALOR

Actor to Broadcast Through WJZ Stories by Karl Decker of The Morning Telegraph.

To-night at 8.30 o'clock Burr McIntosh will take up the work of driving home to the people of New York the fact that for three days they had with them a group of the greatest heroes and most signally honored heroes that have ever been gathered together at any one time in any one place.

At the hour given Mr. McIntosh will broadcast from WJZ the two stories by Karl Decker that appeared in the columns of The Morning Telegraph on Tuesday morning and yesterday morning covering the convention of the Legion of Valor in this city, the legion that is composed of those who have so greatly distinguished themselves beyond the demands of the military service in which they were engaged as to entitle to be conferred upon them the Congressional Medal of Honor or the Distinguished Service Cross.

Mr. McIntosh is one of those in New York capable of a fine and keen appreciation of what this convention meant in a day when deeds worthy of a place in the memory of every American have been smothered beneath a slothful indifference or a burning enthusiasm over the utterly worthless idols which have been set up in the public places of our country.

MANICURE BLIND FAILS, HE'S HELD

Dry Agents Arrest Alleged "Speak-Easy" Diner After Flight to Barber Shop.

PATRONS SCORN NOISE OF AXES

The coup of having his nails manicured failed to serve Samuel Koller, operator of an alleged "speak-easy" in East Twenty-eighth street, yesterday. While the beautiful blonde lady penetrated his cuticle, dry agents, who had raided his place, penetrated his disguise, and he was arrested with only several fingers polished up.

Koller's sad end came after a series of hair-raising happenings. Dry Agents Jack Kerrigan, Samuel Kanter and Benjamin Strauss received orders to raid the alleged barroom and, armed with search warrants, started out.

They found the front room of the place fitted up with office furniture, flat-topped desks and all. They entered through an iron-barred door from the hallway. This was opened by a man the agents declared was a lookout. That part was easy.

When they attempted to gain admittance to the rear rooms they were kept out by Koller, they said. This door was made of heavy timber, and after a short scrutiny, the prohibition men decided to do some chopping.

Worwing at top speed and attacking the hard wood furiously, the men had it cut through in half an hour. Jubilant, they walked through and discovered they had achieved nothing more than to chop their way to another hallway, which was separated from another room by a door similar t the one they had just so successfully reduced to splinters.

A second attack ensued, and by dint of exhausting wood chopping, such as would tax several hundred ex-Kaisers, the dry agents finally pushed their way through.

Spreading before their astonished eyes they say they saw a fully furnished barroom with twenty-five patrons seated at the tables, evidently startled by their sudden entrance. This was considered unique, inasmuch as the agents had been chopping for nearly three-quarters of an hour and had not softened their axe blows to avoid scaring any possible guests away.

The names of several of the excited guests were taken before they were permitted to leave and it was said they were prominent business men of the section.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

BROOKLYN OPERATORS ASK BIG INCREASE IN WAGES

Theatre Owners' Chamber of Commerce Committee Enters Conference on Renewal of Contract With Workers Who Have Become Members of Local 306 and Want Equal Pay.

"HALFBREED" BEING MADE

THE Brooklyn motion picture operators are asking for an increase in wages, on their contract which expired October 1, 1923. They ask for a uniform contract with the same basis of salaries that the Motion Picture Operators' Union Local 306 obtained for Manhattan members a few weeks ago when the renewal of contracts brought forth an agreement from the theatre owners to pay an increase in salaries from 7 1-2 to 15 per cent. The contracts of the New York operators expired September 1, 1923.

The Brooklyn operators—that is, the majority of them—were members of the old Brooklyn Union, but a few months ago they joined Local 306. Their contracts were kept intact, and as they did not expire until October 1, did not figure in the recent settlement made between the theatre owners and the operators of New York.

Yesterday Charles O'Reilly and other leading lights in the Theatre Owners' Chamber of Commerce were in conference with the Brooklyn theatre owners on the renewal of the contract. The wage paid the Brooklyn men is much lower than that paid the New York men and the uniform contract would mean paying a 23 1-3 per cent. increase in some cases. The T. O. C. C. refused to negotiate on the uniform contract basis. Charles O'Reilly suggested that the matter be referred to some well-known man for arbitration and that both sides agree to abide by his decision. This the Brooklyn men refused to do, saying that as members of Local 306 they demanded the same privileges.

Harry Mackler, president of the Motion Picture Machine Operators, Local 306, said yesterday that he believed that the contracts with the forty Brooklyn theatres involved would be signed before the week was out. He said that the trouble pending would not in any way affect the New York theatres. That the agreement signed a few weeks ago eliminated any doubt on that score.

Mr. Mackler furthermore said that the Brooklyn exhibitors were trying to shirk their responsibilities. He said that when the New York agreement was signed it was understood that it was a uniform contract for all operators who were members of Local 306. Mr. Mackler's organization, he explained, had flatly turned down the proposition to arbitrate.

The deal between Sid Grauman and Famous Players-Lasky whereby Famous takes over the Grauman Rialto, the Grauman Metropolitan and the Grauman Million Dollar Theatre in Los Angeles, was finally closed yesterday. Negotiations have been going on for two months, and only last week Mr. Grauman issued a statement saying that the deal was by no means closed as yet.

The amount involved means an investment of millions for Famous. If Mr. Grauman had not kept his Hollywood Egyptian we might think that he intended to leave the motion picture industry high and dry, but apparently he intends to keep one theatre in his family. On the Coast he is regarded as the Rothafel of Los Angeles, a genius who knows how to put on entertainments, and whose presentation has done much to increase the attendance at the motion picture theatres.

Los Angeles, next to New York, is the best motion picture city in the United States. One would think the players would get so weary of films they would not seek recreation in the film theatres, but such is not the case. Every one who is employed in a film studio is interested in seeing other companies' productions and vice versa. There is never a picture shown that does not bring in a large percentage of film people. They see each and every picture. Look for the good points and profit by the bad ones by avoiding the same pitfalls in their next pictures.

Famous has had its eye on these Grauman houses for a long time, and when Famous decided on an investment from past experience we have learned nine times out of ten it is a good one.

Sydney Kent and Adolph Zukor were both out of town yesterday, so it was impossible to reach them for a personal statement.

"Halfbreed" Being Made.

For many months past John Emerson and Anita Loos have been working on the titles and re-editing of "The Halfbreed," an old Douglas Fairbanks picture made during the time that he was with the Triangle Productions. Harry Aiken and Oscar Price, who have all these old Triangle pictures, have hundreds of feet of negative of "The Halfbreed" that were never used in the picture. They are assembling this and making it six reels. The titles are all new and the picture is turning out so much better than any one expected, a Broadway house is being whispered for its premiere. Mr. Aiken says that it is better than many of the new pictures.

Joins Hodkinson.

There seems to be a constant exchange of publicity men between First National and Hodkinson. First G. B. Gallup, who was in charge of publicity at Hodkinson, moved his office over to First National, and now we hear that Ralph Stitt, formerly of the publicity staff at First National, has joined the Hodkinson Corporation and will devote his time to the foreign department. In addition Hodkinson has Dena Reed, who has moved from the Motion Picture News to Hodkinson to replace Charles Wagner, who recently resigned.

Joins Cast.

Apparently all is in readiness for shooting "Big Brother," Rex Beach's story for which Allan Dwan is handling the megaphone. Tom Moore has the leading male role and Edith Roberts the leading feminine role. Another important part is that of E. Yvonne Hughes. This is not Miss Hughes's first appearance in a Paramount picture, she having played in "Zaza" and "Lawful Larceny." She was formerly in the cast of "Sally."

Lloyd George to Attend.

David Lloyd George will attend a performance of "Scaramouche" at the Forty-fourth Street Theatre when he returns from Montreal. Arrangements were made through Sir Alfred Cope, his representative in this country, to have Mr. George see the picture.

Print Reaches Here.

The print of "The Acquittal," Rita Weiman's play, reached New York yesterday. Carl Laemmle, Richard Rowland and all the powers that be went in to have a look at the picture. Reports are that their verdict is favorable, although we did not hear this personally from Mr. Laemmle. Claire Windsor plays the role that Chrystal Hearne played on the stage.

Everett Shinn With Cosmopolitan.

Everett Shinn, the well-known illustrator, has been engaged by Cosmopolitan to do the settings for the next Marion Davies picture. Mr. Shinn has been working with John Robertson for all the Richard Barthelmess pictures, where his unique and artistic settings have attracted considerable attention and interest.

Signal Tower for Universal.

The Universal company expects to soon present to the public a picture founded on "The Signal Tower," by Wadsworth Kent. It was purchased a few weeks ago, and while it is not a relative to "West of the Water Tower" or anything like it, Universal claims it is a good story. We will wait till we see it. Clarence Brown is directing, and the cast consists of Virginia Valli, Wallace Beery and Rockliffe Fellows.

ENID BENNETT.



Copyright Photo by Evans

She plays one of the leading roles in "Captain Applejack," which, under the name of "Strangers of the Night," comes to the Capitol next week.



Photo by Wood.

ALMA RUBENS.

Who Plays the Lead in "Weekend Husbands."

Flushing Girl Goes Out for a Stroll and Walks Right Into Motion Picture When Sturgeon Offers Her Place as Extra Girl With "West of the Water Tower."

LEADING BROADWAY PICTURES

Alice Adikes, age 17, walked right out of her home and right into the motion pictures last week. It was lucky for Alice that she happened to live in Flushing, Long Island, but luckier that a hayrack party, containing the cast of "West of the Water Tower," with Glenn Hunter, May McAvoy and all the other leading lights were on location. Rollin Sturgeon, the director, was short an extra girl. Looking around, he saw Miss Adikes, who is very easy to look at and who, his experienced eye told him, would photograph well.

"What is your name?" he demanded.

"Alice Adikes," she answered, in surprise.

"Want to be in the movies?" he asked.

"I don't know," she said.

"Well, if you do, here is your chance," said the director; "only make up your mind quick."

At 17, you can guess it did not take her long to make up her mind. She accepted Sturgeon's invitation and climbed on the hayrack with the rest of the girls and boys. The camera began to grind and Alice was in the movies.

After beginning like that, the cast of "West of the Water Tower" thought Alice's adventure in filmland should have a longer ending, and so she was told to report for work at the Paramount Long Island Studios next day. She did that and brought with her her sister, Catherine, age 21. Both girls are members of the younger set at Junction City that figures so prominently in Homer Croy's story. They appeared in the graduation scenes, the box social and in the street scenes that were filmed on Main street. In three days Alice and Catherine have become full-fledged actresses and will get a job whenever they are needed at Famous Players.

Levy Here.

While we are on the subject of Universal, Jules Levy, assistant general manager, who is in charge of the Atlantic district, with headquarters in Philadelphia, is here to confer with E. J. Smith, general sales manager for Universal, who reports that "The Hunchback of Notre Dame," which opened in the Chestnut Street Theatre this last week, is doing good business.

The Leading Broadway Theatres.

Next week's offerings on Broadway will furnish exceptional entertainment for the motion picture patrons. Pola Negri, in "The Spanish Dancer," a Herbert Brenon production, comes to the Rivoli. Much has been said about this picture, which is founded on the play, "Don Caesar de Bazan," by Adolphe D'Ennery and P. S. P. Dumanoir, and adapted for the screen by June Mathis and Beulah Marie Dix. From Adolph Zukor down to the office boy we have been hearing about this picture for the past month. Famous Players considers it one of the best things they have had sent on from the coast in many a day. It will be interesting to see this picture, because "Rosita," the film made by Mary Pickford, is based on the same story. Miss Negri's supporting cast includes Wallace Beery as King Philip IV. of Spain, Kathlyn Williams as Queen Isabel of Bourbon, Gareth Hughes as an armorer's boy, Adolphe Menjou as Don Salluste, a courtier; Edward Kipling as the Marquis de Rotundo; little Dawn O'Day as Prince Carlos, Charles A. Stevenson as the Cardinal's Ambassador, and Robert Agnew as Juan, a Gypsy thief. Velasquez, the great court painter, is also an interesting figure in the production.

Another interesting film is "The Bad Man," Holbrook Blinn, than whom there are few if any better motion picture actors, plays the role of Sancho Pancho. Supporting Mr. Blinn are Enid Bennett, Jack Mulhall and others. This picture, which comes to the Strand next week, is based on the play by Porter Emerson Browne, which ran so long in New York with Mr. Blinn in the title role. Edwin Carewe is the director in the case. Mr. Blinn is said to give a good account of himself, as good as the one he gave in "Rosita," which we will have to admit is something.

The chief attraction at the Capitol this week is "Strangers of the Night." To those to whom this title might not mean anything "Strangers of the Night" is "Captain Applejack," the play produced by Sam H. Harris with Wallace Eddinger and Mary Nash in the leading roles. In the screen version Matt Moore plays the role created by Eddinger and Barbara La Marr the role played by Mary Nash. Others in the cast are Enid Bennett, Robert McKim, Emily Fitzroy, Otto Hoffman, Mathilde Brundage and Thomas Ricketts. Mr. Rothafel is furnishing a musical program to accompany "Strangers of the Night."

To the Rialto Theatre this coming week goes "The Broken Wing," the Preferred picture directed by Tom Forman from the stage play by Paul Dickey and Charles W. Goddard. Tom Forman, in addition to directing the picture, wrote his own scenario. The cast is headed by Miriam Cooper and Kenneth Harlan, and includes Walter Long, Miss duPont, Richard Tucker, Edwin J. Brady, Ferdinand Munier and Evelyn Selbie.

"Going Up" is the chief attraction at the Cameo Theatre this coming week. Douglas McLean is the principal player and he is supported by a cast specially furnished by Thomas Ince for this picture, which is said to be the most pretentious thing young McLean has ever made. The official Dempsey-Firpo fight pictures will remain an added attraction.

The feature picture at the Broadway this coming week is "The Spoilers," the film version of Rex Beach's story. We might say "The Spoilers" remained for a second week, for it played there last week. The cast includes Milton Sills, Anna Q. Nilsson, Noah Beery, Barbara Bedford, Mitchell Lewis and many others.

This list finishes our regular motion picture theatres. The Astor, the Lyric, the Forty-fourth Street Theatre, the Central, the Ambassador and the Cosmopolitan, all house $2 productions, which are also open on Sunday and which give two performances a day, one in the afternoon and one in the night.



VIRGINIA VALLI.

She will play the leading role in "The Signal Tower," which has been purchased by Universal.

FAMOUS PLAYERS-LASKY GETS GRAUMAN THEATRES

Deal Involving Three Los Angeles Houses at Last Is Consummated After Two Months of Negotiation—Consideration Said to Have Been Sum of $1,000,000.

MARCUS LOEW IN CHICAGO

HOLBROOK BLINN.



Who Plays the Leading Role in "The Bad Man," Which Comes to the Strand Next Week.

Rush Hughes Here.

Rush Hughes, son of Rupert Hughes, writer, has a part in "Strangers of the Night," the Fred Niblo production coming to the Capitol Theatre to-morrow. The novelist's son appears as a mutineer in the swashbuckling pirate scenes of the delightful, rollicking comedy which had a successful stage career in New York and London as "Captain Applejack." The change of title is the only important one in the business of transferring the play from the stage to the screen.

Charlie Is Put to Death.

Charlie, the Universal elephant, has the distinction of being the first motion picture actor to be electrocuted. The order came from the city and followed instructions sent out from New York by Carl Laemmle to remove Charlie, who had become vicious and only a few weeks ago attacked his keeper, injuring him seriously. We cannot say the elephant was cut off in his youth, because he was 187 years old at the time he was put to death. If we live that long we would not care who put the gas mask to our nose, the rope around our neck or applied the electric volts to us. Charlie had certainly lived his time.

Marcus Loew in Chicago.

Marcus Loew has gone to Chicago on business. That business, naturally, means the presentation of "Scaramouche" in the Windy City. Chicago is always very uncertain when it comes to $2 motion pictures and, despite the success that the "Four Horsemen of the Apocalypse" had in that city, Mr. Loew probably thought it was beter for him to be present and give his personal attention to the premiere of the film.

Asked to Explain.

The Collector of Internal Revenue in Los Angeles has filed a petition against George Randolph Chester, the author, for alleged delinquent income tax. The amount stated is $918. Mr. Chester's friends are hoping that he can explain, for, if there is one thing in the world that makes a fellow feel sorry for another it is when the income tax collector gets after a man with the demand that an explanation be forthcoming.

Alma Ruben With Goodman.

While she is waiting for a call to do "The Temptress," her next picture for William Randolph Hearst, Alma Ruben believes in improving the shining hour. So she is playing the lead in "Week End Husbands," a Daniel Carson Goodman film, to be directed by E. H. Griffith.

A Line or Two.

We hung on the telephone wire for twenty minutes trying to get a story yesterday, only to learn we had been connected with the wrong theatrical company. If anything would make a film writer want to commit murder, that is it. There is only one thing more annoying, and that is to be told a good story is absolutely untrue. Both of these afflictions visited us yesterday.



Photo by Edward Thayer Monroe.

E. YVONNE HUGHES.

She plays a part in "Big Brother," which is now going into production at Famous Players-Lasky studios.

CHAPLIN SUES TO SAVE SHOES

Comedian Brings Action Against Charles Amador to Prevent Use of Costume.

FEELS IT IS TRADE MARK

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Oct. 5.

The momentous question whether a certain kind of shoes, cane and mustache constitute a copyrighted sort of entertainment or whether it is just a costume that can be worn by any actor was expected to be decided late to-day in the suit brought in Superior Court by Charles Chaplin against Charles Amador and the Western Feature Productions for a permanent order restraining Amador from "imitating" the Chaplin style of dress in his pictures.

Chaplin, aroused by the spectacle of seeing another comedian wearing hat, shoes, baggy clothes and cane like his immortal outfit, was caused deep concern to his artistic mind, which had become so used to the sagging garments it had come to look upon them as a sort of trade-mark and peculiar to his person. That bamboo cane, the film star felt, was as much a part of his general being as the lack of arms is to Venus de Milo or a fiddle to Nero. There have been plenty of fiddles and not a few armless females, but Nero and Venus still have the copyright on those complements.

So, believed Chaplin, he had the sole right to his own particular implements of comedy and took the claim to court when Amador appeared in several films wearing his exact sostume, even down to the dangerous trousers.

The horror of what might happen if the court rules Amador has the right to use the Chaplin mode of dress is illustrated in the possibility of seeing, say, a New York subway train in rush hours in which 2,000 canse and 2,000 mustaches get mixed up with 2,000 tired flapper stenographers. Or the possibility that in the next war some country might adopt the baggy trousers as an official uniform.

The defendants contend Chaplin himself is merely an imitator of ancient jesters, except that he substitutes the cane for the inflated bladder.

PRESIDENT WILL NOT INTERFERE IN ELECTIONS

By E. B. SMITH.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Oct. 4.

President Coolidge is not going to throw the weight of the White House influence in behalf of any of the Republican candidates in States like New York, Kentucky and Maryland, where elections are to be held next month. He would like to see the G. O. P. tickets win at the polls, but they will have to succeed on their own merits, without any assistance from the party's Commander-in-Chief.

His course in this respect is not only proper but it is the wise thing for him to do. The sad experience of Woodrow Wilson in 1918 shows that the American voters resent all Presidential attempts to dictate the manner of their voting. In that year Mr. Wilson called on the people to sustain him by the election of a Democratic Congress. The great war was still in progress and partisanship for the time had been almost completely forgotten. Democrats and Republicans were co-operating in the Senate and House animated by a common patriotic feeling to do what was best for the nation in that hour of storm and peril. There was a sort of tacit agreement among them that politics should be relegated to the scrap heap, and that in the November elections the Republicans would make no serious drive to wrest control from the Democrats, who then were in the ascendancy in the House. As quick as a flash of lightning this amicable understanding was changed by the unexpected and astounding appeal from the Executive. A great wave of anger swept the Republican ranks. The President's request for a partisan victory seemed a direct imputation on their patriotism, and the only answer that could be made was at the ballot box. What they did to the Democrats that year will long be remembered, nor have the latter since recovered from that chastisement.

Mr. Coolidge will never be caught making that sort of a play; he is an intense party man, but he will never exhort his countrymen to back him up by electing a Republican Congress, because he knows that would be the very best way of nullifying his own wishes.

Haynes Versus Hill.

In the desperate combat that is being waged between the Hon. Roy Haynes, Federal Prohibition Commissioner, and the Hon. John Philip Hill, member of Congress from Baltimore, over the matter of the making of some home-made wine in the cellar of the Congressman's own domicile Mr. Hill seems to have won the first round. The scrimmage is not a new one, but began months ago when the Maryland salon started the manufacture of some pleasing beverages from grapes and various fruits. He importuned the Washington authorities for a long time for a ruling on the legality of his action and for a long period they evaded his communications. Finally, as a last resort, he wrote to say that his fruit juices and his native clarets had by the processes of nature developed a kick far in excess of the Volstead standard, and would the commissioner please send over some of his Government experts to pass on them. In compliance with this reasonable request Mr. Haynes dispatched a couple of his best chemists to Baltimore and after investigation they reported that the Hill cellars showed an abundance of liquids ranging from 6 to 25 per cent. alcoholic.

District Attorney Enters.

On this showing there was nothing left Mr. Haynes but to advise the persistent Hill that he has violated the law and that the whole controversy had been turned over to District Attorney Amos Woodcock, who would proceed as he saw fit. Presumably the commissioner washed his hands of a wearisome and unprofitable fight and was glad to pass the buck to another. In this way he saves his face but his doughty antagonist triumphs, for what does this man Woodcock do? Right off the bat he declares that he hasn't the slightest intention of interfering with J. Philip Hill. The District Attorney's office has too much real business, too many big cases on its hands, to waste any time fooling with such a pettifogging trivality as persecuting citizens who make a little wet goods in their own homes. No, indeed; his office cannot be used to stop Mr. Hill or any other Marylanders who are amateur distillers. It wouldn't be legal to do so anyway, without getting out search warrants in every individual case, and if this were resorted to the District Attorney would have no time to attend to the legitimate work that he was expected to perform. The first act in this thrilling drama, therefore, seems to put Haynes in the nine hole, and all Washington and Baltimore are waiting in tense expectancy to see how the thing will end. The betting odds in both towns strongly favor the wet champion.

Magnus No Boob.

The widely advertised Senator from Minnesota, Magnus Johnson, has been to town and he neither looks nor talks like a wild man. He hasn't exactly the style of a Beau Brummel, but his clothes were good and his shirt and collar fresh from the laundry. He and Dr. Copeland, both newly elected to office, met for the first time on the steps of the Capitol and had a pleasant interchange of views, after which the New York Senator said: "It's a shame to try to ridicule as honest and conscientious a man as Johnson. He told me that many of the statements attributed to him by the press were pure inventions. He may have some radical notions, but I venture the opinion that he will, as he gains experience in Congress, develop into a useful legislator. He feels acutely about the plight of the farmers and I sympathize with him, for I am a farmer myself and know how impossible it is under present conditions to make anything out of the land. If I had to depend solely on my farm in Rockland County, New York, I'd be a candidate for the poorhouse."

The kind estimate Senator Copeland gave of Magnus Johnson recalls other radical statesmen of days gone by. There was the fiery Tillman, Pitchfork Ben, of South Carolina, who became one of the tamest of Senators as his years of service lengthened. Tillman's talk was ever more inflamable than his acts, and so it has been with others. In fact, it is exceedingly dubious whether there is a genuine radical in the land with the sole exception of Jack Walton.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

Telephone, 2400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

Competition Must Not Be Eliminated in the Film Industry.

The old bitterness that has been so long a part of neighborhood feuds in the matter of prices and competition in film programs may meet a curious and unexpected death. The foes who have struggled to make their theatre the most popular in the neighborhood may join forces to meet the common enemy—high film rentals. In neighborhoods where two theatres were competing with each other for the favor of the patrons of their locality, the two houses may be taken under one management with the result that there will no longer be a battle to see which house gets Norma Talmadge's latest film or Tommy Meighan's most recent production.

We base our knowledge on the fact that no less than five combinations have been formed for this very economic readjustment during the past month. Groups of theatres have combined and exhibitors who were formerly bitter competitors are now working together for one cause. William Brandt, president of the New York Theatre Owners, does not believe that these combinations are a healthy condition. He says they are as detrimental to the industry as combinations of producers and distributors. Mr. Brandt believes we should have a wide open door so that the industry can progress. He believes that there should be neither combination of producer nor exhibitors for the purpose of curtailing the market. He thinks bargaining is necessary for continued prosperity in the motion picture industry.

Mr. Brandt is right. Competition is always the spice of life. Without it there can be no progress. If exhibitors do combine and are in a position to dictate prices it will be a very serious situation, just as it would be a very serious situation if producers merged and were able to command any price they chose. Competition is as necessary in the motion picture business as it is in the dry goods or the grain business. The moment it ceases, the backbone of any industry is gone, and only an inanimate, lifeless substitute remains.

We do not mean to say that five combinations mean that every exhibitor is merging with another exhibitor any more than one swallow indicates Summer. But it does show the trend of the film business. It does show that exhibitors are finding it necessary to get together to meet the economic situation because they feel unable to cope with it singly. We think it is a question worth consideration and one that will, perhaps, be an issue in the days to come. We doubt if it will ever be an important factor because we have too many good business men to ever let such a death knell to the film industry be sounded. It would be as unfair to the film men themselves as it would be to the motion picture patrons.

Art in Films of Little or No Interest to the Masses.

In an interesting plea for co-operation between the United States and Britain in the interest of motion pictures for world consumption, S. Gordon Michie, representing the Stoll film interests in England, comments on the high artistic standard of American productions, but asks whether this has not been achieved at considerable cost in the creation of pictures with historic and costume elements—or, in other words, directed at a particular class or national, as opposed to international, consciousness.

Mr. Michie's article opens up a vast field for speculation. He makes the point that the artistic picture created for the intellectual few cannot endure, and that unless the art of the screen is directed for the benefit of the masses it can make no commercial success. The question is, then, can art be popularized with the masses.

In America the question seems to have been answered in the negative. Whether it will always remain so is another matter. But at the present time the signs are indisputable that the masses, for whom the motion picture is made, do not want art. Fifty per cent. of the film-going public does not know art when it sees it; 40 per cent. expresses its stuff incoherently in some such phrase as "Chee, dis stuff is awful highbrow"; and the remaining 10 per cent. honestly wishes for better productions. The motion picture industry, being essentially a commercial proposition and bound up in the wishes of its patrons, seems, therefore, definitely committed to productions of no great artistic value for its bread and butter. The fault does in some measure lie with the industry, but it is at present the undeserving target of much criticism which should be leveled instead at the public which it serves.

Motion pictures of real artistic worth are by no means unknown in the American field. "Sentimental Tommy" was eulogized by the intellectuals, but it played to empty houses; "The Blue Bird" was an outstanding success from the artistic standpoint, but its commercial failure is history; Mary Pickford's new "Rosita" has won the praise of every critic, yet its financial future is not bright.

The well-wishers of the American motion picture industry must put up, for the present at least, with mediocre productions and should be content to do so, in that it is these that furnish the capital with which to make "Sentimental Tommy," "Peter Ibbetson," "The Blue Bird," "Rosita" and their like.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Arch Reeve, West Coast director of publicity for Paramount.

Arch Reeve doesn't boast about it, but when pressed he does admit that he's the biggest man in the Western Motion Picture Advertisers—the biggest by fifteen pounds!

Last year he was president of the "Wampas," which is one way of referring to the publicity and advertising men of the West Coast who have become so active and grown so strong that they now speak of the Associated Motion Picture Advertisers as their New York Branch. And Arch is the biggest man of the hundred or more members of the organization—by fifteen pounds, at the very least!



ARCH REEVE.

Four years ago he was a hard-working, respectable and m. o.-fearing newspaper man, and now he's boss of Paramount's West Coast publicity activity.

Possibly one reason that he has been a successful publicity man is that he studied to be a lawyer—and you can take that any way you like!

He accidentally paved the way for his present work by signing up as a college correspondent for a Los Angeles daily. He and his legal ambitions clung together through college, but when he was one-sixth of the way through law school he was dumfounded to receive an offer of a steady job and a regular salary from the publication for which he had been concocting varsity items.

He took the job, and a little later took a wife. Somewhere in the shuffle, Law, as a career, lost out.

He still has the same wife. More than that, he has three sons of assorted sizes and ages, ranging from 5 to 11 years. He and his family live in Hollywood, which proves Hollywood a City of Homes.

Previous to his entry into the motion picture life of Hollywood, Arch Reeve's name graced—but did not over-balance—the payrolls of Los Angeles newspapers for a period of ten years. He was a sporting editor, feature writer, Sunday editor, and a few other things before he was lured away to the movies.

His motion picture life has been exclusively with Paramount. In addition to his publicity responsibilities, he also assumed the duties of the studio representative of the department of distribution, and this two-ply position has been more than sufficient to keep him out of mischief ever since.

He is good-natured and easy to get along with. He learned to be genial early in life, for he always was inclined to plumpness, and the wide world knows that a plump person hates to fight and isn't so good at running, but he's so serious-minded, they say, that when a critic fails to register keen appreciation of the latest photo-play offering from Jesse L. Lasky's production department, Reeve takes it as a personal insult. For, with him, Paramount is ever paramount!

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

To express oneself baldly and come straight to the point, "A Woman of Paris" is a very ordinary story and yet it is a fine picture. The answer to this puzzle of how a hackneyed plot seen on the screen dozens of times can be converted into a picture that for interest and originality stands well toward the front of the procession of celluloid offerings for the year is simple. That simple story is told in a masterly fashion. The old tricks that we have grown so used to seeing are missing. The old descriptive sub-titles, with their long words and meaningless sentences, have been entirely eliminated. There is not one title such as "Came the rosy dawn to usher in the new-born day." There was not one title such as "Paris, the city of aching hearts." Paris was unfolded before our eyes and Mr. Chaplin assumed if we did not get it we were the dumbest dumb-bells that ever sat in a theatre.

We did get it, of course, and we thank Mr. Chaplin for the compliment in believing that the human race has some intelligence. The titles were simple and expressed in the language that any one might use. No story-book phrase coined for effect on the long suffering and defenseless masses.

There was not one line about how much "A Woman of Paris" cost. There was not a fancy bathroom in the whole picture nor a Babylonian swimming pool. There was not a cut-back nor a horrible close-up showing with microscopic cleanness all the facial defects that even Helen of Troy possessed on close inspection.

No Unnecessary Stimulants.

No—because Charlie Chaplin is too wise to spoil a story by bringing in a lot of ordinary stimulants. He was even handicapped in his leading lady, for Edna Purviance does not give a noteworthy performance. She seemed to us to be just fair. But he was helped by Adolphe Menjou, who under Chaplin's supervision and direction, has created a character as engaging as anything we have seen on the screen this year. If we kept account of the best performances, Menjou's would be very close to the top.

"A Woman of Paris" will go, too, because it is the sort of motion picture that appeals, not only to the shop girl but to the man and woman who thinks. As we said in our review and as Mr. Chaplin himself said, it is a story of human frailities, of hard realism and of life such as you and I might know. The exhibitors who will probably get this through United Artists as soon as it leaves the Lyric, which should make money with it because it has not the fault of many of the $2 productions of being too long.

"Scaramouche" Should Do Well.

In addition to the premier of "A Woman of Paris" on Monday night, we have "Scaramouche" brought to the Forty-fourth Street Theatre on Sunday night. One cannot imagine two more widely different productions than "Scaramouche" and "A Woman of Paris" and yet each in its way is a definite contribution to the better and bigger picture movement. "Scaramouche" has a big story. A million dollars' worth of settings and 10,000 extras, by Metro's own word. Rex Ingram has also given us a picture directed with skill and finesse. "The Four Horsemen of the Apocalypse" made money, not only for the exhibitors but for Marcus Loew, who can always think of this particular film when business is bad in other pictures. "Scaramouche" is fully as good as "The Four Horsemen of the Apocalypse" and in many ways better, because it brings Rex Ingram in more mature directorial capacity.

If we could be sure of getting pictures as good as "A Woman of Paris" and "Scaramouche" we would not have to cringe when people say the movies are going to the bow-wows and that within the next five years there won't be six people willing to go to a motion picture theatre. Sometimes, after seeing some awful specimens made with what many directors believe "film art," we are ready to agree with these cynics. But this season has been productive of so many real good pictures we are sure to know now there is a future for the motion picture and a chance for it to continue to improve.

She Discusses Conventions.

Rita Weiman made some discoveries when she was in Europe this past Summer, and she was so impressed that she has copyrighted these same discoveries and put them in a play. She will probably take issue with me for giving her the credit for this discovery because, according to her own word, she made no discovery at all—she merely stumbled upon some indisputable facts.

These facts or discoveries—take your choice—concern conventions. Conventions as Americans regard them and conventions according to the European idea. If we have a feeling Miss Weiman, who has sold numberless of her stories to the motion picture screen, should give her new play to motion pictures we must bear in mind that she has two good reasons for not doing so. First, the censor boards are such a strong factor in motion pictures to-day that any story not in the Mother Goose category is regarded with suspicion by most motion picture folk, because it is too expensive an undertaking to have a censor board rip out fifty scenes or perhaps discard the whole picture.

Another reason is that any play that Miss Weiman brings on Broadway will eventually come into motion pictures and the film powers that be by their own selection of produced plays and published novels have made the unproduced and unpublished product an unprofitable thing.

Possibly even if these two disturbing elements did not interfere with giving the motion pictures the original script of "The Worst Woman in Rome," the title of Miss Weiman's play, she would be reluctant to sell it to motion pictures anyway. Because she believes it is the best thing she has ever done and her dialogue is no small part of her play. As yet she has made no arrangement for the production of her play because as soon as she returned from Europe she went to the country to finish it, and it is just now ready for the critical eye of the theatrical managers.

"What," Miss Weiman was asked, "impressed you the most while you were in Europe?" This question was shot at her out of a clear sky. We had been lunching at the Algonquin and had spent, as two women will, a half hour in talking about Paris, Italy, London and the people we both know who were in Europe this past Summer.

Italy Changes Americans.

"Let me think," said Miss Weiman. "I believe I was most impressed by the Americans who come to Rome and do the same things frankly and out in the open that they do sub rosa at home and have a gorgeous time doing them. The Americans get into the Latin atmosphere and are completely metamorphosised by it. The things they would never dare do at home they make no secret of over there. Conventions are pretty much like prohibition. Every one to-day drinks, but he has to do it in private because he does not dare be seen drinking in public.

"You know," said Miss Weiman earnestly, "conventions here are observed by those who want to observe them as well as by those who do not want to observe them. Overe there no one thinks it is necessary to make any pretense of observing this thing we call convention. Here we live under a canopy of convention, which any number of Americans lift as soon as they reach foreign shores. It is in the atmosphere. I discovered it as soon as I reached Rome. I suppose it is because their traditions and customs are so different that as soon as an American gets into the unconventional air he imbibes it and unconsciously changes his mode of life."

Miss Weiman said that her play tells of these Americans who come to Italy and skate on very thin ice.

"Of course," said Miss Weiman, "I can't tell you the plot, but I will say it concerns Americans in an Italian setting. Draw your own conclusion."

Plays Concerns Americans in Italy.

While we were at the table several men; who are associated with film companies, approached Miss Weiman with the request that she submit something for the screen.

"How can I?" she asked helplessly. "I have only two stories left. I have sold every other story and both my plays."

"Why don't you do something direct for the screen?" I asked her, "when there seems such a demand for your stories."

"Why should I," she asked. "I dont' think the value of a story on the screen is to be compared to the value of the printed story. I mean, in its original state. When I was in Europe I sold to English publications the rights to all my American printed short stories. This was due to the publicity they had in their printed form. Of course, my pictures, with the exception of 'Footlights,' have not yet reached London and it would be unfair for me to say my work on the screen had not contributed to a demand for my work. What I mean to say," she continued, "and I mean no disrespect to motion pictures, for as you know, I have always been greatly interested in them, is that a story sold directly to the screen and first presented as a motion picture would not make it more salable for short story or play. But a story published in short story form or produced as a play would be more valuable for the screen after it had been published or produced.

She Affects Long Earrings.

"Of course," she said, "I might write directly for the screen, but right now my whole heart is centered on the play. I think it is the best thing I have ever done."

Which, we say as an admirer of Miss Weiman's, work must be some play. We thought "The Acquittal" from the point of dramatic construction and interest one of the best plays of that kind we have ever seen. But perhaps we are prejudiced. Miss Weiman could get in motion pictures herself if she wanted to. She has the looks and the figure. She lost fifteen pounds in Europe and, although she was always very slender, she now has the figure most of us would be willing to give ten years of our life to possess. While she does not diet she is trying not to get back the fifteen pounds that she lost. This and the fact that she has a penchant for long Chinese earrings, seemed to impress a young lady from the Toledo Times, who came and sat at our table. Perhaps some of our screen vamps will want to copy these earrings when they hear that Miss Weiman brought a pair from Paris that comes down to her shoulders. No, I have not seen them nor will I encourage her to wear them when she is lunching with me. Being retiring by nature I should not want to be responsible for the sensation she would create. With her vivid coloring and flashing dark eyes and those earrings—well, we'll say if she ever tired of writing she can get a job with any producer in the business as an actress. I hoped to have something to tell on what she thought of the conditions in the film industry in Europe and something about the pictures and presentations she had seen, but she admitted the only contact she had with motion pictures were when she visited Lillian Gish's studio and saw "The White Sister" in the making and when she went to see Mary Pickford and Charlot, otherwise known as Charlie Chaplin, in Paris. But we think what she said about conventions is interesting enough to take the place of any foreign film article. Besides, we have heard so much on what Americans visiting abroad think of European films that we are all getting rather fed up on the subject just as we are with the foreigners who come here and tell us what is wrong with our industry. There is plenty wrong with both of them. But talking about it is not going to remedy it any.

Quoting Another.

We clipped the following from the Portland News not because it is anything especially brilliant but because it occupies a place on the front page of this paper in a column not unlike our own Beau Broadway:

Gone are the pies of Charlie Chaplin,
Gone Theda Bara's vamping eyes—
Stuart Holmes but seldom villains
And King Baggot rarely sighs;
Maurice Costello's in a fadeout,
Gone the fluffy movie dear—
And where—just let us ask you this one—
Where are them films of yesteryear?

Tom Acts as Host.

Tom Geraghty acted as host last week to a distinguished luncheon that attracted so much attention in the Algonquin it was with difficulty that George, the popular headwaiter, was able to keep the curious ones outside, the ropes separating the dining room from the lobby. At this luncheon were Charles Chaplin, E. Lloyd Sheldon, Benj. D. Casseres, Konrad Bercovici, Frank Condon, Edward Knoblock and Karl K. Kitchen.

Tom, who is here working on a scenario by George Ade and one by Booth Tarkington, says the whole affair was ad lib.

More Rumors of Hays.

The latest word concerning Will H. Hays and the reason for his visit to England at this time is said to be in order to enable him to give Ambassador Harvey some advice on the reparation of Germany. Mr. Hays is an authority on matters of this kind and now that France and England are taking action on what Germany should pay of its debt, America naturally is interested. Mr. Hays is said to have more definite information on that than anyone else. Sufficient to say he has done very little talking while on the other side and any plans that he has of political nature are founded on rumor.

Why Did They Do It?

Every once in a while we get a press yarn that is made out of whole cloth. It states that a film actress is leaving the screen to seek a career elsewhere or that an actor has just signed a contract to appear in a Broadway production or some other equally footless story. Sometimes we are silly enough to swallow this guff and print it. When we do and learn later that we have been humbugged we get furious and we know that every other editor feels the same way. Certainly, the temporary gain for getting a falsehood printed is not enough to make up for the permanent loss that such a press agent must sustain. Once the editors distrust a p. a. he might as well get our of business because he will never in the world be able to land a story again. This does not refer to the McCarthys, the Dietzes, the Meadows, the Dexters, the Gullichs, the Mosaics, the Richenbachs and the other reputable men, but to certain independent press agents who every little while succeed in getting over a story that is a bigger fable than any of Aesop's far-famed tales.

First National's Big Special.

Elsewhere in the paper we have printed that Associated First National was going to make a big picture. "Sundown" is the name. It will probably be the biggest thing that this company has ever done and we understand it is to have many of the attributes that made "The Covered Wagon" a success. Richard Rowland, who recently returned from the West Coast, made all arrangements for its production when he was in California. We are printing the first announcement today on the front page and we hope the picture will be as good as it sounds. We can stand a lot of "Covered Wagons" in this business and as yet we have only had one.

Wants a Leading Man.

Gloria Swanson is minus a leading man in her next picture, "The Humming Bird." After three weeks of diligent search, Sidney Olcott is ready to give his kingdom for an actor who can look like a newspaper man. Well, we hope Mr. Olcott gets him. We've never seen a motion picture set representing a newspaper office that looked like one and we'd like to see an actor who could play the part of an honest-to-goodness newspaper man. In most pictures the reporters go everywhere carrying a voluminous notebook and endless pencils. The average newspaper man never takes down notes unless he is recording a speech or doing an interview with a man who has a special message to give.

The leading man Mr. Olcott is in search of is to play the part of Philip Carey, an American newspaper man in Paris. Sounds simple, but we know that Mr. Olcott has interviewed no less than thirty men trying to get the type he wants. We asked Mr. Olcott to put down his requirements for this job which should not be so difficult to fill, and he said:

"It sounds strange, but leading men who look like newspaper men are scarce in motion pictures. There probably would be no difficulty in finding a leading man who could be a young millionaire, a business man, or even a professional man, but just try to find one that has the earmarks of a newspaper man and the task is a difficult one.

"I probably could find a lot of men who could look the part of a newspaper man," Olcott explained, "but the man who plays Philip Carey must not only look like one but he must be able to act, for the part calls for some highly dramatic work. That's where the rub comes. This man Carey in the story is not merely a reporter. He is the Paris representative of a New York newspaper. It would be easy enough to find an actor to play the part of a reporter but our character must have the poise and stability that come with years of newspaper training."

To Entertain Emory Johnson.

Luncheons in the motion picture industry are as prevalent as new films these days. Every time a star comes on from the Coast he is given a luncheon and the motion picture writers are allowed to look at him. The most recent luncheon announced will be that of F. B. O. for Emory Johnson, its director of "The Third Alarm," and other F. B. O. subjects. The date is October 10 and the place the w. k. Astor.

RITA WEIMAN.



Photo by Path Brothers.

She talks on conventions and more than talks—writes of them—as a play of hers that will probably reach Broadway before very long, will testify.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

WOMAN'S PLACE.

Editor of the Onlooker Column, The Morning Telegraph:

I have been reading with interest your discussion of the photographic efforts of the fair Theda Bara. I can't understand why any one could be laboring under the delusion that she is an artist. I do not think that Theda lays claim to any such honors herself. I don't very well see how she could, not if she has a sense of humor. To my mind Theda has found her vocation now that she has married the director, Charles Brabin, and is pictured in the papers bidding him farewell at the pier. Miss Bara never was an actress though her personality is an interesting one. I hope now that she is happily married that she will let her husband shower her with sheckels, while she reserves her vamping propensities for the home. She has worked hard and deserves all the rest that is coming to her.

Respectfully yours,
Mary Webb.

York Hotel, Oct. 2, 1923.

WHY GEORGE WALSH?

Editor, The Morning Telegraph:

I would like some one to tell me why George Walsh has been chosen to play the lead in "Ben-Hur." I would also be obliged if some one would enumerate for me his qualifications for the role. Walsh may have some hidden talents, if so they are very well hidden, which fits him to essay the honors of the Wallace story.

I have been a fan for many years, since the old Costello days, in fact, but have to admit that Walsh's charm is still eluding me.

I love "Ben-Hur." I hope Goldwyn doesn't botch the production, but I am used to seeing my favorite stories mutilated in celluloid versions, so I shall not be surprised to read extravagant accounts in your valued columns of the magnificent effects Goldwyn is obtaining for "Ben-Hur" in the films, of the huge sums of money that are being spent to make a photo-play faithful to the original, of the infinite pains that have been taken by the casting director (and George Walsh is an example) and then go to a Broadway theatre in a year's time and view a hodge podge of the original idea that will make my blood curdle.

Very truly yours,
George Tyson.

Pittsfield, Mass., Oct. 1, 1923.

HOPE HAMPTON IN "THE GOLD DIGGERS."

To the Onlooker,
The Morning Telegraph:

I can't see why it is that every one is picking on Hope Hampton. I saw her in "The Gold Diggers" for the first time, and I found her to be a good little actress, despite all the tales I had heard to the contrary. Why don't they leave the girl alone and give her a chance before condemning her. She is pretty and young, and maybe hers has been the fault of many a young actress—perhaps she has been suffering from poor direction. Many a young player has been condemned, only to find favor and praise later on, when she has been guided by a superior and skilful hand. Look at Margalo Gilmore, for instance. What a specess she made when Henry Miller directed her! What has she been able to do since. She has been relying on the few tricks she learned while under Miller's direction and has been the same in every role she has essayed since "The Famous Fair." Not half enough stress is made of the part the director plays in developing young talent, and perhaps Miss Hampton has just been unfortunate in the man who wields the megaphone. At any rate, we are for her, and wish her all success.

Fair Minded.

October 3, 1923.

WE'LL LET YOU KNOW.

I see by your columns that great things are expected from "The Spanish Dancer." You say that Famous Players predicts big things for it, that Pola Negri has done the best work of her American career, that Herbert Brenon has done big things, etc., etc., and yet from what I can gather none of the people who transcribe these reports have seen the picture. Since when is it the custom to gather opinions from what the motion picture producers say about their wares? You have got to show me. I have heard the call of "Wolf!" just a few times too often, but I am going to the Rivoli on Sunday, and if "The Spanish Dancer" is not all that it is cracked out to be, I am going to let out such a howl as will rend the Lasky studios even unto uttermost parts of Los Angeles.

Yours,
From Missouri.

October 5, 1923.

THREE CHEERS FOR ROTHAFEL.

To the Editor The Morning Telegraph:

I want to say a few words for S. L. Rothafel. He runs the finest theatre in the city, perhaps, if my travels were more extensive, I might say in the world. Mr. Rothafel maintains the same dignity in his picture palace as you will find in the Metropolitan Opera House. There is the same courtesy and consideration that you would expect in kings' palaces. And no matter what may be your taste in the matter of entertainment Rothafel will also have something on the bill to meet it. Of course, Rothafel has plenty of money to spend; that can be seen, but he combines this fortunate circumstance with an almost uncanny knowledge of how to please the public. He cannot please them all at once, but there is usually an element in each program to please a capricious public. I am always sure that my pennies are not wasted when I go to the Capitol, and I am so conscious of a presiding genius behind the throne, that I hope I will be able to go behind the scenes one day and grasp Rothafel (or "Roxie" I believe his friends call him, and I am one of them) by the hand and say thank you.

A Fan.

Yonkers, N. Y., Oct. 1, 1923.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

"ENEMIES OF WOMEN" SUIT; LICHTMAN AND UNIVERSAL

Owners of Belmont Theatre in the Bronx Seek to Bar Showing of Picture by the Elsmere, Citing Its Contract With Famous Players-Lasky as Prior Claim to Release.

IS THIRD SIMILAR ACTION

THIS morning Senator James J. Walker is going to argue another case based on "Enemies" in Judge Wagner's court, Special Term, Part One. He is going to ask that an injunction be granted against Joseph Weinstock, owner of the Elsmere Theatre in the Bronx, forbidding him to show the Goldwyn-Cosmopolitan picture. The Senator is representing Haring and Blumenthal, operators of the Belmont Theatre, also in the Bronx, who claim that they contracted for "Enemies of Women" through Famous Players Lasky and the picture was released to Weinstock by Goldwyn-Cosmopolitan disregarding the previous Famous Players Lasky contract. This is the third Enemies of Women" case to be argued. The first was in Urbana, Ill., and the other one was here in New York last week, but the case was withdrawn.

Senator Walker this time is naming a whole list of defendants. Those who will be called are Goldwyn Film Company, R. J. Tiedel and Cosmopolitan, William Randolph Hearst. These, with Mr. Weinstock, are named as defendants in the case which will be waged this morning.

Nathan Burkan, who represents William Randolph Hearst will also represent Joseph Weinstock. Jonah Goldstein and Gabriel Hess will also take part in the battle which promises to be very interesting to the film circles. The Theatre Owners Chamber of Commerce to-day will take up the threads of the discussion of "Enemies of Women" and hold a post mortem on the case. It is of great interest to the T. O. C. C. because so many of the members have contracted for this picture. Another question that will come up will be some of the T. O. C. C. members who have played the picture in their theatres in spite of the trouble that is now pending.

A few weeks ago the members of the T. O. C. C. received word that if they played "Enemies of Women" in their theatres they would be suspended. It now appears that Leo Brecher, member of the Board of Directors, and other leading lights have shown the picture so for the meeting to-day promises to be a very interesting one. The case of Mr. Brecher will come up and the question of his suspension discussed. Charlie Chaplin will be the guest of honor at the club to-day. He will come in about 2 o'clock and speak to the exhibitors, and of course, it goes without saying, the fireworks will not start while Mr. Chaplin is there.



LARRY SEMON.
He is in town for the purpose of selecting a cast for his first Truart picture.

Conferences With Universal.

Just how near there came to being a combination between Universal and Preferred Pictures will probably never be known. All we do know is that before Al Lichtman took an indefinite leave of absence from Preferred Pictures he and his partner, B. P. Schulberg, were in conference with the powers that be at Universal with an idea of producing their pictures on the Universal lot. It is said that Carl Laemmle did not think the idea practical and so it did not go through.

The Preferred company has sixteen stories founded on prominent plays and novels. They have in their possession "The First Year," "The Boomerang" and many other successes. If the Universal plan had gone through and they had been released through Universal it would have meant a readjustment of contracts with the State Right exchanges that now hold them for Preferred Pictures. Whatever difficulty exists, if there is any, in the Preferred offices it will be readjusted without any difficulty as soon as some of their big films get in circulation. As we said Sunday, in the exclusive story on Al Lichtman's leave of absence, Preferred has some very good pictures and some very big stories coming.

Cruze Heads Syndicate.

A syndicate headed by James Cruze is to erect a unique theatre at Pasadena, California. It will be a reproduction of an ancient Aztec temple recently unearthed by explorers in the extreme Southern part of Mexico.

The site of the theatre, which is to be devoted to the legitimate, is at Michigan Boulevard and Wooley Lane, in Flintridge, on the outskirts of Pasadena, and includes five acres of Mr. Cruze's estate immediately adjoining his home. While Mr. Cruze will retain the controlling interest in the project he will be joined in financing it by several wealthy men of Pasadena, Hollywood and Los Angeles. It will involve an outlay of approximately $1,000,000.

In confirming an intention to go through with the present plans, James Cruze, who, as the world knows, is the director of "The Covered Wagon," stated emphatically that he had no intention of transferring his efforts from the screen to the stage.

It will engage his leisure more as a hobby and as the fulfillment of ambitious cherished since the days when he was a trouper to see the lives and customs of the long dead race of Aztecs woven into a play.

"We have borrowed much from the stage, and have been reminded of it so often, that I have an ambition to put some of the material back and show at the same time it has not suffered in the hands of the motion picture industry," the Paramount producer explained.

Encouragement to launch the venture is said to have been found in the way people responded to the entertainment offered in the Hollywood Bowl. It will be disassociated altogether from motion pictures, but it will draw largely upon the industry in that those who live by work in pictures will find cultured relaxation in witnessing lavish productions such as are planned for in taking part in them because of the pleasure derived.

A huge disappearing stage, hydraulically operated, with underground dressing rooms, will be built in the center of the mammoth open-air enclosure. The stage will be surrounded by seats rising tier upon tier to the four walls.

Wallace Worsley Gets Offer.

Having been put on the directorial map by "The Hunchback of Notre Dame," Wallace Worsley is now receiving offers to leave Universal and spread his wings elsewhere. Carl Laemmle is so used to losing one director more or less in his lot seldom troubles him. We hear from the Coast that Mr. Worsley has received an offer to go to France to head a directorial staff of a French company. "Les Miserables" is their first production, to be followed by many other well-known pictures. "Les Miserables" will be headed by an all-American cast.

Mr. Worsley has not announced whether or not he will accept this offer. It was said to have been made following his work in "The Hunchback" by some visiting Frenchman who saw the film and cabled home that he was the man for the job. These days it seems to be the vogue for Americans to go abroad to make at least one picture.

The French company financing "Les Miserables" is said to be well supplied with money.

To Appear in Philadelphia.

To-day Philadelphia will have a chance to see Carol Dempster in person. She is going there this morning accompanied by Mrs. Albert Gray, wife of the general manager of Griffith productions. Miss Dempster is making personal appearances in Philadelphia with "The White Rose." As soon as she returns she will don her make-up and begin work on "America." Right at this moment Mr. Griffith is busy training the British and Colonial armies to go through their battles and Miss Dempster is having a few days' respite. The picture is progressing nicely and will be ready, understand, before many months.

Scaramouche Does Itself Proud.

"Scaramouche," said an excited voice over the telephone yesterday morning, "broke all records of all $2 pictures in all theatres in all towns."

"What do you mean?" we asked. "How can yo utell?"

"By dollars and cents," was the reply, and Bernard Sobel, who brought up this information, says that the picture played to two hundred peop'e more than there are seats at the Forty-fourth Street Theatre at the afternoon and evning performances. He said that $2,358.50 had been taken in at the evening performance on Sunday alone. Of course, the Capitol and Rivoli and Strand have played to more people because they run a continuous show, but Mr. Sobel contends that "Scaramouche" holds the record in the two-a-day houses. We now wait to hear from "The Covered Wagon," "The Hunchback of Notre Dame" and the rest. He says that even "The Four Horsemen of the Apocalypse" did not equal the record of "Scaramouche." We can tell the picture is going over because there are too many pictures that fail and every picture that is a success helps the whole industry.

Chasing a Pirate.

A man with a camera created considerable disturbance last week at Somers, N. Y., where the Griffith picture, "America," is being filmed. He stood on the side lines and when D. W. Griffith said the word "Shoot!" he obeyed instructions to the letter, getting the scene with his own individual camera in a businesslike manner that left no room for doubt that he intended to get every bit of the scene. One of Mr. Griffith's men discovered the bystander, who looked far from innocent, and ejected him from the studio. Although he may have been filming "America" for his own pleasure, it looked very suspicious. So suspicious, in fact, that the Griffith staff had an idea that he might be embarking in the film business himself and was photographing

Combination Between Laemmle Concern and Preferred Pictures Thought to Have Been Near Before Producing Director Took Indefinite Leave of Absence.

WHITE IS CASTING FOR LASKY



CAROL DEMPSTER.
She goes to Philadelphia to-day to make personal appearances with "The White Rose."

PEGGY HYLAND



Photo by Edward Thayer Monroe.
Who Has Been Invited by Sig Schlager to Direct a Picture for the Luxor Pictures Company.

CRUSE TO BUILD THEATRE; WORSLEY GETS FRENCH OFFER

Heads Syndicate Which Is Planning Erection of Unique House at Pasadena, Cal., to Cost $1,000,000 and to Be Replica of an Ancient Aztec Temple.

BLANCHE SWEET TO METRO

some scenes for his own produc. One thing is certain—namely, he will never use these scenes, because the film was taken from him and destroyed.

Peggy Hyland May Direct.

When Sig Schlager was in Europe he heard Peggy Hyland say so often that she wanted to direct pictures that he has about made up his mind to give her a chance. He feels that it need not interfere with her husband's directorial work. Miss Hyland's husband is Fred Granville, who made "Shifting Sands," the first of the Fred Granville pictures to be produced for Luxor Pictures Corporation. It will be released by Hodkinson, November 7. Miss Hyland's flier with the megaphone will not interfere with her husband's plans, we are told. She played the leading role in "Shifting Sands," but apparently she believes she would arther direct than act.

Larry Semon in Town.

Larry Semon is here conferring with M. A. Hoffman, before he begins work on "The Girl in the Limousine," which is his first picture for Truart. Mr. Hoffman said yesterday, while in New York, Mr. Semon will select a cast and decide on his leading lady. He will only be here for a few days, but while in town he expects to be busier than the proverbial bee.

Frank Woods With Mary Pickford.

Word came from the Coast that Frank E. Woods, who only recently branched out as a producer on his own, has been selected by Mary Pickford to edit her pictures. Mr. Woods has certainly had enough experience in editorial matters to know how to cut and assemble any film ever made.

Another Metro Addition.

Having finished "Anna Christie," Blanche Sweet has moved her make-up box over to the Metro lot to play the leading role in Allan Holubar's picture, "The Human Mill." Miss Sweet is about the busiest player we know. She moves from one picture to another with



BRYANT WASHBURN.
He spoke over the radio last night from the Bamberger stores for WOR under the auspices of The Morning Telegraph.

BLANCHE SWEET.



Photo by Evans.
She Will Be Seen in Allan Holubar's Picture, "The Human Mill."

Director Who Produced "Hunchback of Notre Dame" Reported to Have Been Called to Take Charge of Staff of Company Which Will Make "Les Miserables."

"SCARAMOUCHE" GOES BIG

a rapidity that is the sort of thing that every motion picture actress dreams to acquire but seldom achieves.

Washburn to Talk Over Radio.

Last night the patrons of WOR had the pleasure of listening to Bryant Washburn talk over the radio from the Bamberger stores in Newark. The Morning Telegraph, which is doing an extensive business these days with radios and speeches, was instrumental in getting Mr. Washburn to do his bit. In fact, we might say, the affair was conducted under the supervision of The Morning Telegraph with Alfred McCosker in charge of festivities. One of these days we are going to get a radio in our own house so we won't have to go to the neighbors to hear all these people talk.

They Are All in the Fillums.

The most popular pastime of the cast in "In Love With Love," at the Ritz Theatre, is acting in motion pictures. There are seven in the cast who get up at 6 A. M. to listen to a director's voice and work all day. Wanda Lyon, who plays the pretty divorcee, begins work today with George Beban. Lynn Fontaine is supporting her husband, Alfred Lunt, in a motion picture, and Henry Hull, Ralph Morgan and Robert Strange are also at the present moment making pictures, so that one might say that it is a "fillum" cast now appearing in "In Love With Love."

Hamilton Comedy Changed.

That comedy which was originally intended as a D. W. Griith production, with Al Jolson in the leading role, is certainly having its vicissitudes. First, Jolson decided that the screen was no medium for his particular type of humor, and put the Atlantic Ocean between himself and the Griffith studios. Then Lloyd Hamilton was called in from the Coast to take the part which Jolson so desperately avoided, and not long after that it was intimated that while the production was still under way at Griffith's studios at Mamaroneck, it would not be released with D. W. G. engraved upon it. More recently still, the picture's name was changed from "In Black and White" to something of the same nature which we at present fail to recall. Now we hear that the name has been changed again, and will definitely be published under the soubriquet of "His Darker Self." Jack Noble and Hugh Fay have been to the directorial end of the production.

Lynde Denig in Tears.

Calling at the First National office yesterday to see if any new details had come through from the Coast on its big cattle range special, "Sundown," we found Lynde Denig sobbing bitterly over the papers on his desk. After calming him as best we could, we discovered the cause of his anguish. The first reports of the filming operations to come to New York by wire had stated that the largest herd of cattle in New Mexico was to be photographed in wild stampede, the herd numbering 50,000. Mr. Denig has since discovered that the figures should have read 250,000. The blow was too much for his professional pride. We further gathered that Thomas Ince's next picture to go into production will be a comedy with the ingenious title of "The Galloping Fish."

Charlie Wants a Rest.

If they don't let up on Chaplin pretty soon, that fine comedian and director will return to Los Angeles to consult a doctor on an acute case of indigestion. The past week has seen him at any number of luncheons and dinners and he is starting off the new week in even better form. Tomorrow he will be the guest of honor at an early luncheon at the Hotel Martinique given by the Dutch Treat Club, and will then run up to the Astor to have a bit of dessert as guest of the Theatre Owners Chamber of Commerce at its regular weekly gathering.

A Line or Two.

"What do you want to be when you grow up, Sonny," asked his father, "an actor?

"Oh, no," he replied, "I want to be a good man."

Which you will admit was something of a blow because Sonny's father happens to be Bryant Washburn.

'CAPT. APPLEJACK' COMES TO CAPITOL

Fred Niblo Production, "Strangers of the Night," Is Adaptation of Well Known Play.

CAST IS WELL SELECTED

By DOROTHY DAY.

"Strangers of the Night," which arrived at the Capitol Theatre on Sunday, was shown in New York a season ago as "Captain Applejack." It enjoyed a fine success under that name and why the picture producers chose to change the title is more of a mystery than the play itself. However, that is about the only lamentable fact of its travel from stage to screen. It makes a very good picture although it is too long, it can easily be cut.

Fred Niblo has directed this offering in fine style. The cast is uniformly good and there is no star. Everybody shares and shares alike, and it is pleasant to see a production in which all the characters are given due importance, instead of having one so-called star, predominate. The lighting is effective and the photography is excellent. The sets, too, are convincing, and in good taste. Here is a production which is decidely un-moviesque, because in the first place it has no featured player, and it does not cry pretentiousness all over the lot. And still it is a very good picture and a bad argument for the much advertised million dollar productions. It does contain much that some of those offerings lack in the way of skilful direction and good taste, which is evidenced in each scene.

The story deals with one Ambrose Applejohn, descendant of a long line of Applejohns, who lives in the ancestral home on the banks of the briny deep. With Ambrose lives his aunt and his ward, and their life is the same day in and day out. Ambrose finally rebels at the rut he is living in, and the fun begins.

There is a secret panel in the house in which is hidden the treasure captured by a pirate forebear, and thieves plan to steal the loot. Ambrose falls asleep and dreams he is a pirate. Not nearly so much is made of the scene on the pirate ship as in the play. Ambrose, with the aid of his little ward, finally succeeds in subduing the burglars and finding the treasure himself.

Matt Moore plays well as Ambrose and has several moments of good comedy. As the ward, Enid Bennett is delightful. She plays with a gentle delicacy when she is attired in girl's clothes, and becomes an attractive little cabin boy in the dream part.

Barbara La Marr is the enticing adventuress.

Robert McKim does fine work as the accomplice of the adventuress, and the rest of the cast is also good.

All in all, "Strangers of the Night" is good entertainment, and will doubtless enjoy as much popularity in its screen version as it did in the theatre.

A scenic study, entitled "The Virgin Islands," displays some gems in photography. The Capitol orchestra enhances the general effect of the film by an appropriate accompaniment.

Viola Philo, dramatic soprano, sings Massenet's "Air of Salome;" Gladys Rice and Yasha Bunchuk appear in selections by Schumann, and the Capitol ballet corps breaks out in a semi-Scotch semi-jazz offering. The overture from "The Jolly Robbers," concludes the musical entertainment, and of course, there is a news reel.

MRS. DE MILLE DIES AT HOLLYWOOD HOME

Famed as Head of Big Theatrical Agency and Mother of Cecil and William DeMille.

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Oct. 8.

Beatrice M. DeMille, widow of the late Henry C. DeMille and mother of Cecil B. and William C. DeMille, died this morning at her home, 2026 Argyle avenue, Hollywood. The funeral services will be held Wednesday at St. Stephen's Church in Hollywood.

With the passing of Mrs. DeMille the stage loses one of its most interesting figures. Mrs. DeMille for years was at the head of the DeMille Agency, which sold for production "The Lion and the Mouse," "Strongheart," "The Warrens of Virginia," "The Return of Peter Grimm" and other great American successes. Mrs. DeMille sold the first plays of Avery Hopgood and Mary Roberts Rinehart. She also was associated with Daniel Frohman and David Belasco.

Viola Dana's New Leading Man.

That same private wire of ours from the Coast which is certainly a boon to mankind on Monday when news is scarce, brings the information that Milton Sills has been signed by Metro to play opposite Viola Dana in "Dangerous to Men."

PLAYWRIGHT'S STOVE GETS HER INTO TROUBLE

Mrs. Jacobson Held for Grand Larceny—Charged With Removing Articles From Smith's Home.

Mrs. Jessie Jacobson of Tenth street, Richmond Hill, was yesterday held for the Grand Jury when arraigned in West Side Court charged with having removed in September a kitchen stove, gas range, baby carriage, fur coats, rugs and other articles from the home of Harry B. Smith, playwright, in West 107th street, which she had rented for the Summer. The articles were reported as located in a Richmond Hill warehouse. Mrs. Jacobson was arrested on October 2 on a charge of grand larceny.

It was said that Mrs. Jacobson was the widow of a former president of a bank in Waynesburg, a suburb of Pittsburg, Pa. She is said to have rented the Smith home April 15 last, paying four months' rent at $300 a month when she took possession.

Fire Aboard Docked Ship.

Fire in a forward hold of the United American line ship Albert Ballin, which arrived from Hamburg Sunday and is docked at Pier 86, North River, foot of West Forty-sixth street, caused much excitement among the crew yesterday, but did slight damage. The hold in which the fire started was being unloaded and members of the crew held the flames in check until the arrival of Acting Battalion Chief Martin Humphries and city fire apparatus. The flames were confined to burlap wrappings of a consignment of rugs.

SHOVEL IS LATEST TRAFFIC VIALOTOR

Implement of the Steam Variety Figures in Court Case Before Magistrate House.

A plain ordinary steam shovel of the vacant lots' variety is the latest to figure in na traffic tangle. It did not succeed in gaining the distinction of being Exhibit A before Magistrate Frederick R. House in Traffic Court yesterday, but it was only one step, or rather one haul, from it. For the first time this inoffensive but highly effective instrument of uplift figured in a case of traffic violation.

James Carpenter, 30 years old, a contractor of 83 Hamilton place, was haled into court by Patrolman Balser of the East Sixty-seventh street station, who charged that the shovel had been abandoned at Second avenue and Fifty-ninth street. Carpenter called that he had engaged a man to take it across Queensboro Bridge and that it was this man who left it. Balser could not identify Carpenter as being the chaperone of the machine, and Magistrate House discharged him with the comment:

"You are bringing everything on wheels in and it wouldn't surprise me to have an airplane case next."

White Named for Place.

Tom White, formerly production manager with Paramount, has been appointed to succeed L. M. Goodstadt as casting director of the Lasky studios on the West Coast. White has been associated with Paramount for five years and is considered to be a man who knows his business. Goodstadt resigned his job as casting director to become business manager for Cecil DeMille.

MAC LEAN FILM AT THE CAMEO

"Going Up" Proves to Be an Amusing Adaptation of Erstwhile Musical Comedy.

A HARBACH-HIRSH CREATION

By AILEEN ST. JOHN-BRENON.

Douglas MacLean shares honors with Dempsey and Firpo at the Cameo Theatre, where "Going Up" and the fight pictures are stellar attractions.

While MacLean is the same as he has been many times before his vehicle is better than it has been in the past. It is an adaptation by James Montgomery from "The Aviator," the musical comedy by Otto Harbach and Louis A. Hirsch, and it contrives to be very amusing in its celluloid form yesterday. Many a hearty laugh greeted the tale of the young man ambitious to prove he could be an aviator. The situations, though worked out after a stereotyped fashion, are often very funny especially when the crisis comes and Robert Street despite his utter lack of knowledge of flying in the air is obliged to do so to prove to his moron sweetheart that he is a thorough, clean young throbbing American. The flying "stunt" scenes are cleverly done, the story is rapidly told, and lives up to the description given it by the producers that it is a comedy "full of speed and pep."

Douglas MacLean's work never varies in the slightest degree. His bag of tricks consists of a smile, a bit of chagrin, a little perplexity and very little else. As for Marjorie Daw, she is amateurish in the extreme for though she looks pretty and refined she hasn't yet learned what to do with her hands.

But, of course, a film like "Going Up" calls for very little acting, so we should be content that Lloyd Ingraham has done his part well, and has succeeded in making an amusing little comedy which is sure to please.

JAIL SENTENCES FOR INTOXICATED DRIVERS

Sentences of thirty days each in the Workhouse were imposed yesterday in Special Sessions on two chauffeurs who were convicted of driving motor cars while intoxicated. The sentences were imposed by Justices James J. McInerney, Arthur C. Salmon and Daniel F. Murphy.

Justice McInerney, in announcing the sentence, said: "No mercy should be shown men of your stamp. The streets of New York are not safe ordinarily for pedestrians and when a chauffeur gets drunk, so drunk as to be a menace to the public, he is to be classed as a dangerous citizen."

John J. Scanlan, 36 years old, of East 237th street, the Bronx, was one of the two. Patrolman Patrick Burke, of Traffic B, said he arrested Scanlan on January 21 on West Fortieth street, after Scanlan had imperilled the lives of pedestrians by his reckless driving.

Milton Worthy, 38 years old, of West Fourteenth street, was the other. Patrolmen William H. Cannon, of the West 125th street station, arrested him July 19 at 137th street and Fifth avenue.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

EXHIBITORS SUE EXHIBITOR IN "ENEMIES OF WOMEN" CASE

Second Step in Attempt to Get Decision on Rights to Film Under Famous Players-Lasky Contract Goes Before Justice Wagner in Supreme Court on Injunction Proceedings.

DECISION IS RESERVED

THE second step in the attempt of various New York exhibitor organizations to get a decision on their right to the Cosmopolitan production "Enemies of Women," under their Famous Players-Lasky contracts in the face of the Cosmopolitan split with the Lasky organization and its later release of the picture through Goldwyn distributing channels, was taken yesterday in the Equity Term of the Supreme Court. While several exhibitor bodies are behind the suit, the official action was brought in the name of Haring & Blumenthal, owners of the Belmont Theatre, a Bronx motion picture house, to restrain the Elsmere Theatre, also in the Bronx, from showing "Enemies of Women" next Thursday evening. The suit took the form of an action to show cause why an injunction should not issue restraining the showing of the film at the Elsmere, and Justice Robert Wagner reserved decision. Justice Wagner directed that briefs should be submitted late yesterday afternoon. Joseph Weinstock, owner of the Elsmere Theatre, paid $800 for the privilege of showing the picture.

In opposing the action for a temporary injunction, Nathan Burkan, who represents Weinstock and the Goldwyn Pictures Corporation, made a preliminary objection that the proper persons had not been brought into the case. Papers, Mr. Burkan said, should have been served upon the International Film Company and the Goldwyn-Cosmopolitan Film Company, the latter being the organization that produced the picture. According to Mr. Burkan, the Belmont Theatre organization had arranged for a showing of "Enemies o f Women" through Famous Players-Lasky, as the agent of distribution, but that the Cosmopolitan Company had later split with the Lasky interests, and, in consequence, the former releasing arrangements had fallen through.

Mr. Burkan also contended that the alleged contract with the owners of the Belmont was merely a memorandum and that no actual contract had been entered into, inasmuch as Famous Players-Lasky had no authority to act as distributors after the falling out with the Cosmopolitan company. He pleaded that an irreparable damage would be done to the Elsmere owners if the picture were not put on, and that a considerable sum of money had been spent on advertising, and that the patrons of the theatre would drop away when they found that the house could not live up to its promise on the film advertised to be shown. Mr. Warren, of the law office of Senator James J. Walker, insisted that the contract of the Belmont Theatre was a valid one, and that the Elsmere Theatre should be enjoined from showing "Enemies of Women." He admitted, however, that the International Film Corporation and the Goldwyn Corporation had not officially been served by a process server.

The whole matter is, therefore, held in abeyance until Justice Wagner gives his decision as to whether a temporary injunction should be issued against the Elsmere showing or not. Should an injunction be granted, it is probable that the exhibitor interests will proceed in their efforts to get a legal ruling on the validity of contracts signed for "Enemies of Women" with the Famous Players Company. It has been the exhibitors' contention right along that the contracts signed for the Cosmopolitan picture through Famous Players-Lasky are valid and should be binding on the producers of the picture, in spite of their recent change of releasing arrangements from Famous Players-Lasky to the new Goldwyn-Cosmopolitan consolidation.

Wanger Makes Big Offer.

What Associated First National officials think is one of the biggest outright offers for English rights to a motion picture production has been made by Walter Wanger, British film man, for the rights to "Potash and Perlmutter." Mr. Wanger, just before sailing on the Mauretania yesterday, put in his bid, which was for £40,000, or approximately $180,000 in American money. Considering that the rights are only for the British Isles, including Scotland, Wales, Ireland and England, the offer seems a large one.

No statement has been made by Bruce Johnson, head of First National's foreign department, as to whether or not the offer is to be accepted, but it is safe to assume that the executives are giving it pretty serious consideration. It is probable that the question of consent will first be put up to Samuel Goldwyn, who produced the picture.

Mr. Wanger said before sailing that if he obtains "Potash and Perlmutter" he will road-show it throughout England, as the original play has already had nine years of successful engagements in London alone and is also well known throughout the provinces.

It is understood that Bruce Johnson is cabling the London offices of First National, putting the proposition up to that branch, as being on the ground and knowing what decision to make.

FLORENCE REED.



Photo by Nicholas Murry.

Whose services go with the motion picture rights of "The Lullaby," which is making a big hit at the Knickerbocker Theatre.

"The Mask of Lopez," Starring Fred Thompson, First Picture of Monogram Picture Corporation, New Producing Organization, Which Will Operate on State's Right System.

SIX WESTERNS ON THE LIST

A. J. Callaghan's new producing organization will make its bow to the industry with the imposing name of the Monogram Picture Corporation. Mr. Callaghan is president and Tom North is in charge of advertising and publicity. The purpose of this new organization will be to produce films and sell them on a State right basis. The first picture is "The Mask of Lopez," starring Fred Thompson. This is the first of a series of six typical Westerns that Callaghan purposes making.

Thompson, besides being the husband of Frances Marion, is a famous athlete; in fact, for the last three years he has been known as the world's champion all-around athlete. He is also known as a stunt man. The six Westerns will be known to the world as the Harry J. Brown Productions, with Albert Rogell as the director and Ross Fisher as the cameraman. Rogell was formerly associated with George Loane Tucker, and is well known in the industry. The cast in the first picture, in addition to Mr. Thompson, is: Joseph Swickard, Taylor Graves, Hasel Keener, Frank Hugney, Wilfred Lucas, Chester Conklin, David Kirby, Dot Farley, Pee Wee Holmes, Bob Reeves, Dick Sutherland, George Magrill, and Silver King, the motion picture horse.

Callaghan has been making preparations for the formation of his company for a long time, but yesterday was the first announcement forthcoming. He has very ambitious plans and expects to go into the State rights market on an extensive scale.

T. O. C. C. Has Discussion.

One of the largest meetings held by the Theatre Owners' Chamber of Commerce was the weekly luncheon at the Hotel Astor yesterday. There were two reasons for this big turnout—one was the news that Charlie Chaplin would be a guest of honor, another that "Enemies of Women" would come up for discussion. The first promise did not materialize, because Chaplin was sick, but the second promise was fulfilled to the letter. Those exhibitors who are members of the T. O. C. C. and who have contracted to run "Enemies of Women" and "Little Old New York" agreed not to run either picture until the difficulty with Goldwyn-Cosmopolitan was settled.

One of the members said that those theatre owners who had violated the agreement not to run either picture would not be suspended, but a meeting would be held Thursday to decide upon some action. Leo Brecher, one of the offenders, who showed "Enemies of Women" at the Plaza Theatre, is a director. His case will come up it is said, with the other exhibitors.

"It is not a question of suspending any one," explained a member of the T. O. C. C. "It is merely a question of the morale of the organization. We must all look out for each other's interests if our association is to endure and mean anything."

There were many speeches and many discussions, but inasmuch as the sessions are held behind closed doors, the details of the meetings are not made public.

T. Hays Hunter Goes Abroad.

T. Hays Hunter sailed on the Mauretania yesterday for Paris. Mr. Hunter goes abroad to execute a commission for the Goldwyn Film Company. He is going to produce a picture founded on a Rex Beach story, which will be taken in Paris, Venice and England. He was accompanied by his wife, Millicent Hunter, who will play the leading role in her husband's picture.

Rothafel to Celebrate.

Next week the Capitol Theatre celebrates its fourth birthday, and S. L. Rothafel is burning the midnight oil to give a program befitting this auspicious occasion. We all know when Mr. Rothafel rolls up his sleeves and goes to work to give a special entertainment it is an affair not one of us want to miss. It hardly seems possible the Capitol is four years old. Tempus certainly does fugit, and we are all growing older and older.

Elliot Dexter to Broadcast.

Elliot Dexter, who has just arrived in New York with Samuel V. Grand, head of the Grand-Asher picture organization, for which Dexter is starring, has accepted an invitation to speak over the radio from Station WOR at Newark this evening under the auspices of The Morning Telegraph.

A Follies Girl in Pictures.

Here we have another Follies girl who stepped direct from the Ziegfeld chorus into motion picture fame. She is Sally Long, who has just finished playing opposite Lloyd Hamilton in "His Darker Self," the picture made at the Mamaroneck studios. This, as the world knows, is the picture which Al Jolson made famous when he ditched it for a trip to Europe. From the picture of Miss Sally she is very easy to look at and we should not wonder if this started her on the road to fame.

Marion Haslup in "The Fool."

Although "The Fool" is still doing a sold-out business in Chicago and all over the country, the Fox Film Company is going ahead with the preparations to bring it to the screen. It should be started about the first of the year. Miss Haslup, who played the role of Pearl Hennig on the stage has been engaged by the Fox Company to create the same character on the screen.

SAMUEL ROTHAFEL.



Photo by White.

Who is arranging a program to celebrate the fourth birthday of the Capitol Theatre.

MARION HASLUP.



Photo by Apeda.

She Has Been Engaged by the Fox Company to Play the Role of Pearl Hennig in "The Fool."

HUNTER-M'AVOY ENGAGEMENT IS A WARM BROADWAY RUMOR

Insouciant Glenn Reported Soon to Marry the Pretty May, After Romance Which Began When They Worked Together in Filming of "West of the Water-Tower."

BUSTER KEATON DUE TO-DAY

There is a report that Glenn Hunter and May McAvoy are engaged to be married. Whether this is true or just a rumor we do not know, since it was impossible to get in touch with either Mr. Hunter or Miss McAvoy at the late hour the story was given to us. It is said that Mr. Hunter fell in love with his pretty leading lady as soon as he laid eyes on her and the romance grew during the days that "West of the Water Tower" was being filmed. We understand the question was asked last Sunday and the answer was given immediately and was favorable. Mr. Hunter, who has probably been the most popular juvenile actor on the stage since he carried all feminine hearts by storm in "Merton of the Movies," is about 28. Miss McAvoy is in her early twenties and in addition to being one of the best looking women on the screen has built up a following for herself that threatens to equal the one now held by Mr. Hunter

Not to Roadshow.

In spite of the general opinion that "Little Old New York" has to be roadshowed instead of distributed in the regular channels, such is not the intention of the Goldwyn-Cosmopolitan company. "Little Old New York" will be released direct to exhibitors on November 4 and will be shown in the regular theatres. It opens in Chicago next week for an indefinite run at the Roosevelt Theatre and in Washington October 15 at Moore's Rialto. The picture has also had an important premier in London, where it is still running on a $2 policy, and several weeks ago it was also given a premier at the California Theatre, in Los Angeles, under an advanced price policy and for an indefinite run. But on November 4 it goes direct to exhibitors all over the country.

Buster Keaton Due To-day.

Buster Keaton will reach town today. He plans to get here in time to attend the world's series. Joseph Schenck, who was to have accompanied him, will not be able to get to New York before October 17 because of business on the Coast. Mrs. Margaret Talmadge and Contance are waiting to come East with Mr. Schenck. But Buster just could not miss the ball games, so he left his family flat and came East alone.

Lois Wilson Due Thursday.

Lois Wilson, who shot into fame with the success of "The Covered Wagon," is coming East. She is due to arrive here tomorrow. She may do a picture in the East, but whether this is or not one thing is certain, she is coming to buy some clothes. Jusy O'Grady and the Colonel's Lady are sisters under the skin when it comes to shopping.

To Give His Stars a Party.

Sam Grand is taking Bryant, Washburn, Mabel Forrest, Mr. and Mrs. Elliot Dexter and Ben Wilson to Boston next week and when they get to the Hub city he is going to give them a party. Boston is the home town of Sam Grand and Harry Asher and Mr. Grand does not intend to neglect this town when it comes to letting them see his stars. He is going to give a big party at the Copley Plaza and we understand it is going to be some function.

MR. AND MRS. T. HAYS HUNTER.



Staff Photographer.

T. Hays Hunter and His Wife, Who Sailed Yesterday for Paris. Where He Is to Direct a Picture.

SALLY LONG.



Photo by White.

Ex-Ziegfeld girl who comes into motion picture fame as leading lady in "His Darker Self," Lloyd Hamilton picture.

J. D. Williams Getting Ready for First Valentino Production, Which Begins Next February and Will Go to Paris to Meet His Star and Agree on Director for Pictures.

MAY COME HOME TOGETHER

Although J. D. Williams does not expect to begin the actual production of Rudolph Valentino pictures until February, 1924, he is going ahead with his plans and getting everything in readiness for the first production. He sails for Europe on the Leviathan a week from Saturday to join Mr. and Mrs. Valentino in Paris. Mrs. Williams, who recently returned from a trip to Australia, will go with her husband.

Mr. Williams said yesterday that he has been negotiating with two directors, but that he cannot divulge their names nor the name of Mr. Valentino's first production. But he is taking a story with him to Europe to discuss with Valentino and also the plans the director has for its production. While he is in Europe, George Kleine, chairman of the board of directors and vice president of Ritz-Carlton pictures, will remain in charge of Mr. Williams's film affairs in this country.

This is the first time Mr. Williams has gone to Europe since 1915, and he will spend some time in studying the foreign market and looking into the European film situation. He said yesterday that this is the age of specialization and that in the future motion pictures will be handled like the "Ziegfeld Follies"—a big presentation with a carefully wrought musical score will accompany every premiere of any importance.

"I expect to see the day," said Mr. Williams, "when big productions will be handled like the legitimate productions. I think it is only a question of time when we will have theatres specially appointed to show our big productions, and that no producer will attempt to show these specially made pictures in more than two performances a day—one in the afternoon and one in the evening."

In all probability, Mr. and Mrs. Valentino will return with Mr. Williams, although there is nothing definite on this.

Ask Big Price for Picture.

Any motion picture producer who is interested in "The Lullaby" may be more interested to hear that Charles Dillingham and Edward Knoblock are asking $200,000 for the privilege of screening it. This includes the services of Florence Reed, who is appearing in "The Lullaby" at the Knickerbocker. The play has gone over and is one of the hits of New York, but it has certain tendencies that might upset the nerves of the censorship boards were it to be put on the screen. Still, since both Mr. Dillingham and Mr. Knoblock insist that it cannot be put on the screen for two years, by that time the dangers of the censor board may all be passed. Representatives of most of the film companies have been to see it, but so far there has been no sale made.

Jetta Gets a Job.

We always knew that Jetta Goudal would land a job. He sublime faith in herself combined with her good looks and the appeal she has on the screen is proof positive that sooner or later she would land with both feet into a good job. Well she has. Arthur S. Friend has signed her on a long term contract and in the future she will be seen under the auspices of Distinctive Pictures. Miss Goudal says she was as if what she says is true. Upon coming in France and her accent sounds ing to this country she played in "The Hero," "The Eltinge Case" and "The Masked Woman." But the stage did not offer Jetta the opportunity she was seeking and so she took a small part in "The Bright Shawl" with Richard Barthelmess. Be it said to her credit that small though the part was shope forth with the radiance of a full fledged star. Then she played a bit in "The Green Goddess" and attracted so much favorable comment that Jetta just knew she had arrived. Well we guess she had and we have to hand it to her for helping herself to a good job.

A Line or Two.

Paul Mooney, who has just returned from a trip over the country, says Louis Mayer had to change the name of "Captain Applejack" to "Strangers of the Night" because all the exhibitors thought the story was about a glorified bootlegger and they were afraid their religious patrons would refuse to come to the theatre to see such a film.

ACTRESS HELD ON ASSAULT CHARGE

Andre Sherri, Vaudeville Producer, Accuses Girl of Having Stabbed Him.

BAIL REDUCED TO $300

When Moravia Balfour, actress, was held in $300 bail for Special Sessions yesterday by Magistrate Silverman on a charge of assault it was said that Andre Sherri, who preferred the charge was the Tony Macaluso who figured so prominently many years ago in the extortion charge involving Carl Fischer-Hansen. Sherri is a vaudeville producer and is partly blind.

Miss Balfour was accused of having stabbed Sherri with a pair of scissors, but when she told Magistrate Silverman that she had defended herself with a nail file from being attacked by Sherri with a cane the magistrate decided that it was not felonious assault as claimed by Sherri, but only simple assault.

The argument is said to have grown out of a demand made by Miss Balfour for back salary which Sherri admitted that he owed her. Miss Balfour said that she had gone to the Victoria Theatre in West 125th street to see some friends who were playing there but when she encountered Sherri at the stage door she demanded the money. He refused to pay her, she said, and when she became insistent offered to strike her with a cane he was carrying. The young woman backed away and then took the nail-file from her handbag to defend herself.

Sherri produced a blue silk shirt which showed a small hole in the right sleeve about which there was a stain which he said was blood. The producer also claimed that Miss Balfour had been telephoning him several times a day demanding that he pay her the back salary.

When Miss Balfour was arrested sometime ago she was charged with felonious assault and was held in $10,000 bail, which was reduced yesterday.

DENIES HE ROBBED DANCER.

Lela Vaughan Accuses Jack Murray of Stealing Diamond.

Lela Vaughan, a dancer, of West Forty-ninth street, appeared as complaint against Jack Murray, a real estate operator, when he was arraged yesterday on a charge of grand larceny before Magistrate George W. Simpson in West Side Court.

Miss Vaugh alleged Murray stole a platinum and diamond ring worth $140 from her last week while they were taking a taxicab ride through Central Park after dining in a Broadway cabaret. Murray positively denied the accusation, but was held in $1,000 bail fo reexamination tomorrow. Murray was arrested in a pool parlor at Forty-eighth street and Broadway Monday night by Detectives William Moore and Edward Stevens of the West Forty-seventh street station, who were searching for him.

ESTELLE TAYLOR SERIOUSLY ILL

Motion Picture Actress Stricken in Arizona While Making New Zane Grey Film.

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Oct. 9.

Estelle Taylor, famous motion picture actress, who has been in Arizona for the making of a Zane Grey Paramount picture, is seriously ill with acute arthritis. Miss Taylor was stricken while working and she had to be brought home on a stretcher.

Miss Taylor, who had the leading roles in "A Fool There Was" and "Foot Falls" was to star in her new picture, "The Call of the Canyon," and the directors had to start all over again.

Majorie Daw, however, has gone to the Arizona location, and there will be a great number of retakes of the closeup scenes, in order that the new film will be finished.

Calls His Brother Thief.

Joseph Velci, of Nineteenth avenue, Bensonhurst, will be in Coney Island Court to-day to answer to a charge of stealing $10,000 worth of diamonds from his brother John. The brothers are diamond setters.

HONEYMOON OPENED WITH MORGUE VISIT

Philadelphia Girl Marries New York Newspaper Man, Who Has Gruesome Assignment.

(Special Dispatch to The Morning Telegraph.)

PHILADELPHIA, Oct. 9.

After eloping to New York, a Philadelphia girl enjoyed the novel experience of spending the first hours of her honeymoon in the morgue there. She is Mrs. Willard L. Weiner, formerly Miss Grace Katz. Her secret marriage to Mr. Weiner, a New York newspaper man, last Wednesday at New oYrk, was confirmed to-day by Mr. and Mrs. Leon Katz, her parents. Mrs. Weiner is 18, her husband 21.

Weiner was in this city to "cover" an angle of the Webb case. Miss Katz went back with him to New York. After their secret marriage, Weiner was assigned to the morgue to secure the report of toxicologists, and the elopers were forced to remain in the morgue several hours.

The wedding was disclosed when Mrs. Weiner's brother noticed her name among the marriage licenses in a New York paper. Parental forgiveness and blessings were extended, and the couple will be given a religious ceremony next Sunday by Rabbi Max D. Klein.

The bride is the daughter of a well-to-do business man and real estate operator. Weiner, who was formerly a navy man and saw service in foreign waters during the war, is the son of Mr. and Mrs. Harry Weiner of Freeport, L. I., and New York. His father is an importer of laces and braids.

MRS. CROKER ARRIVES ON STEAMER BALTIC

Wife of Former Tammany Leader Pays First Visit to America Since Death of Husband.

Mrs. Bula Croker, wife of Richard Croker, former Tammany leader in New York who died April, 1922, arrived in New York last night on the steamship Baltic, this being her first visit to America since the death of the well-known politican. Mrs. Croker recently won in a long drawn out litigation her right to the possession of the Croker estate after Richard Croker, Jr., acting for himself and his sisters, brought action which carried the accusation that Mrs. Croker, although the wife of Richard Croker, had never been separated legally after her alleged marriage to a man named Guy Marone.

Mrs. Croker fought the case with the assistance of American and Irish attorneys. The trial was held before Chief Justice Mulloney of Ireland and a trial jury. Commenting upon the trial, Mrs. Croker said:

"They treated me right. The courts of Ireland and England are the finest in the world. Money means nothing to them. Justice is all that counts. I had a jury of business men. The people of Dublin and of Ireland did me proud."

PARTED FROM WIFE; MINISTER A SUICIDE

Clergyman, Whose Wife and Children Are on Stage, Kills Self in Kansas Hotel.

TWO ARE IN VAUDEVILLE

Greatly shocked by news of the suicide of her husband, a minister, in Kansas, Mrs. Mary Tupper Jones, known on the stage as Pauline La Verne, yesterday in her home here at the Bertha, an exclusive boarding house in the Forties, barred herself to all callers and refused to be interviewed. Mrs. Jones declined to make known her plans as a result of the tragic death of her husband. In a letter left by the minister he said that he had decided that there was no possibility of making a success of their marriage and had decided the best way to end his troubles was by killing himself.

The Joneses had four children, two of whom are now appearing in vaudeville in Philadelphia under the names of Tupper & Jones. A third, a boy about 8 years old, has done considerable work in pictures impersonating girls, while a fourth, a boy of 10, also has been at work at various studios near New York.

Mrs. Jones under her stage name appeared in one of the "Lightnin'" companies for several seasons and, it is said, had planned to return again to the stage within a short time when news of her husband's death reached her.

According to dispatches from Kansas City the body of the clergyman was found in a hotel, with a revolver near. In a letter addressed to "My dear Mary and children" he said:

"I am well in body and mind, but sick in heart and soul, and have decided to go 'beyond the vale.'

"I can see no way out of my difficulties but to end them once and for all. We never seemed to have got anywhere on the divorce question, nor have we succeeded in making a go. I acknowledge it is far more my fault than yours and ask forgiveness."

Mr. Jones recently resigned as archdeacon and was said to be en route to Philadelphia. He was about 60 years old and had been living at Hutchinson, Kan.

WANTS HUSBAND AGAIN.

Wife Asks Court to Set Aside Annulment Decree.

One of the most unusual actions ever brought in the Brooklyn Supreme Court yesterday was started by Mrs. Enriquetta Naar, of Thirty-fifth street, Brooklyn.

She applied to Justice Van Siclen to set aside a decree of annulment of her marriage to Solomon Naar, of Norfolk street, which was granted a year ago.

The original action for annulment was brought by Mrs. Victoria Naar, a former wife of Naar, who, according to Mrs. Enriquetta Naar's affidavit, is now living at the Norfolk street address with Naar. Justice Van Siclen reserved decision.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

BETTY BLYTHE TO GO ABROAD; WILL STAR IN "THE RECOIL"

Famous Actress Will Sail on the Aquatania, Oct. 23, to Join T. Hays Hunter—Actual Monte Carlo Scenes to Be Taken for New Goldwyn Production.

MAHLON HAMILTON MAY PLAY

BETTY BLYTHE is sailing on the Aquitania October 23 for Italy, where she will join T. Hays Hunter, to star in "The Recoil," a Goldwyn production. Mr. Hunter and his wife sail on Tuesday to get everything in readiness for the production of this story by Rex Beach which Goldwyn is planning to make a big special and which Mr. Hunter will direct. The entire picture will be photographed in Paris, London and Rome, and in addition to Miss Blythe an American male star will be sent abroad to be featured with her. Negotiations have been on with Mahlon Hamilton, but up to a late hour last night the contract had not been signed, although it seems very likely that Mr. Hamilton will be chosen for this picture.

It is very interesting to note all the productions being filmed in Europe. Time was when sets requiring European backgrounds were made in the studios, but that time has gone now and all the companies that can go to the other side to get the real thing in atmosphere and settings. Part of "The Recoil" will be filmed in Monte Carlo and, although there seems to be some sort of a law against permitting motion picture companies to enter the sacred precincts of the Casino, the Goldwyn company has been able to make arrangements to invade the famous resort. It will be remembered one of the most interesting things in "Enemies of Women" was the scenes taken at Monte Carlo. Great pressure was brought to bear in that picture so that the Ibanez story was actually filmed in the Casino. Few companies can afford to build Monte Carlo as Erich Von Stroheim did in "Foolish Wives," but, be it said to the credit of Von Stroheim, those who know their Monte Carlo as well as most of us know our Atlantic City, say that the Austrian director never missed a Monte Carlo stick or stone in his reproduction.

Miss Blythe has only recently returned from a five months' trip abroad, where she made "Chu Chin Chow" and another picture for the Graham Wilcox Company. While she is in Europe her husband, Paul Searsden, will go to Hollywood. He will accompany Eugene Mullin, who leaves for the Coast to take charge of the scenario department of Goldwyn in the absence of June Mathis, who is in Europe.

Lesser Coming Back.

Sol Lesser is now in the middle of the Atlantic on board the Leviathan, in company with Will H. Hays. They will dock next Sunday, if all goes well. Lesser, it seems, is cutting his European trip in half owing to the demands of the Associated First National that he return in time for its semi-annual meeting at West Baden, Indiana. Because of the fact that Lesser and Hays sailed together last month, were seen in each other's company a good deal in London and are now returning together, there have been recent rumors that the two had something in mind. First National officials, however, say that they know of nothing significant in the situation except that the two are good friends. It is probable that Mr. Lesser will return to New York for a few days, following the conference before going back to the coast and his production and theatre circuit activities.

To Vote on Sunday Pictures.

The Oregon Journal, under date line of October 2, says that Eugene, Ore., is having a battle waged to obtain Sunday pictures. According to this paper more than enough names have been obtained by solicitors to insure a special election on February 26 to vote on Sunday motion pictures. Eight hundred are needed, and the league now has over 1,000. At present there are no Sunday motion pictures, races, billiard rooms, nor any form of amusement open in the town, and the merchants say unless something is done on this score Eugene will soon pass into oblivion. The people are making the demands, and it begins to look as if these demands will be met.

Page "Black Oxen."

"Black Oxen" is going to have a companion piece. Not another picture like Gertrude Atherton's famous rejuvenation tale, but a film that is founded on the scientific work of Dr. Eugen Steinach. The film has been brought to this country and was shown at a meeting of the medical fraternity. Edna Wallace Hopper, one of the most famous



ELLA HALL.
She was a guest of honor with her husband, Emory Johnson, yesterday at a luncheon given by F. B. O.

of the rejuvinated flappers, said in a recent interview that in a few years it will be as great a sin to grow old as it will be to go without teeth. What false teeth are to the restoration of looks, the rejuvenation of man and woman will be to those who are leaving middle age and entering into the period of old age. This Steinach film, we understand, was produced by the Austrian State Department and the Universum Film Company of Berlin. We would like to know how it is done and we would like to see the film although it may not be very pleasant. We have in mind some medical pictures taken by George Kline a few years ago at a German clinic. They were shown on the screen and several of the Chicago critics passed right out of the picture. No, we won't say who was there or whether we were among them, but the films were the most gruesome things we have ever seen.

EMORY JOHNSTON ENTERTAINED

Emory Johnston Entertained at Luncheon at the Hotel Astor. Writers, Exhibitors and Other Executives Attend Function Given in Honor of Well Known Director.

WORK IS PRAISED BY ALL

A number of newspaper and magazine writers, exhibitors and executives of the film booking offices, attended a luncheon yesterday at the Hotel Astor given in honor of Emory Johnston, the director, who has come to New York for a vacation and business trip combined.

When Mr. Johnston and his wife, Ella Hall, of the Universal pictures and more recently of her husband's F. B. O. productions, arrived last Monday in New York they were met by the Mailmen's Band.

They paraded up Broadway to the film booking offices, accompanied by a brigade of police officers and firemen. The reason for the turning out of all these civic employees is because Mr. Johnston makes a specialty of producing pictures dealing with the heroism of these men.

"The Third Alarm," which glorified the fireman; "In the Name of the Law," in which the policeman was featured; "Westbound Limited," with the railroad man as the hero, and "The Mail Man," shortly to be released, are all the work of Mr. Johnston.

After luncheon, Nat Rothstein of the film booking offices, introduced Mr. and Mrs. Johnston, who both made short and interesting addresses. Mr. Johnston said that his mother writes all the stories which he directs, and their aim is to appeal to the masses.

"I know," said he, "that the pictures we are making are humble little tales, but our efforts are devoted to pleasing the exhibitor first and then the great masses—not the so-called upper classes."

Bernard Edelhurst, the exhibitor, said a few words in praise of the pictures which Mr. Johnston has produced. He said that whenever one of them was shown at his theatres the receipts broke all records. Mr. Johnston registered pleasure. Then, Mr. Edelhurst went on to congratulate the film booking of-



Photo by Fruelich.
MARY PHILBIN.
She plays the leading role in "The Temple of Venus," which will be Fox's next picture to reach Broadway.

fices for sponsoring these films. And Mr. Rothstein registered pleasure.

Ada Paterson said a few words in praise of Mr. Johnston. She said that she believed there is scarcely a person who does not enjoy a good human interest picture.

After that, Mr. Rothstein decided to call it a day, as many of the guests had to rush to the ball game, and the luncheon was adjurned.

On next Monday evening, Mr. Johnston will deliver an address over the radio from the W O R station at Bamberger's store, in Newark, under the auspices of the Morning Telegraph. The Mailman's Band, which won the national contest recently for being the best band of its kind in the country, will give a concert over the radio, after which Mr. Johnston will direct a scene, just as he would in the studio, for the benefit and enlightenment of the radio and picture fans.

Getting Ready for Broadway.

The next William Fox motion picture to reach Broadway will be "The Temple of Venus," in which Mary Philbin plays the lead. Henry Otto, who directed the picture, is now in New York supervising cutting the film to proper length and getting it assembled for an early Broadway presentation. Among those in the cast are David Butler and Phyllis Haver. "The Temple of Venus" was taken at Santa Cruz Island, off the California coast. Also Catalina Island and San Miquel were employed in the film.

Gets Breakfast Invitation.

Charlie Chaplin has not the time to call his soul his own when he comes to New York. Every theatre press agent in town is after him to come to the show. Every patent medicine man calls upon him to endorse some product and every inventor with a new idea begs Mr. Chaplin to give him a minute of his time. The latest invitation came from the Piccadilly and emanates from Ed Sheehan. Mr. Sheehan has invited Charlie to come to the Picadilly every morning for breakfast. He says he feels sure that no other New Yorker will duplicate this offer. Charlie can afford to go broke at the rate the invitations are coming in.

Baby Peggy Getting Ready.

According to Harry Wilson, publicity representative for the Principal Pictures Corporation, who returned yesterday to New York from some exploitation business in Cleveland and Chicago, all arrangements have been made for Baby Peggy to come to New York for her first visit to the East before beginning her first work under her new ocntract with Principal. She is expected to arrive a week from to-day. The little girl will stop in Chicago for several days and then come East for about two weeks, which time will be divided between this city, Boston, Philadelphia and Washington. She will be accompanied by her parents and will be met by Mr. Wilson in Chicago.

To Show Vitagraph Picture.

J. Stuart Blackton's first production for Vitagraph, "On the Banks of the Wabash," has been booked for presentation at the Rialto Theatre the week of October 21. This is being awaited by the Commodore's friends with great interest, since it is his first American-made film in several years.

HARING-BLUMENTHAL BEATEN; COURT REFUSES INJUNCTION

Judge Robert Wagner Denies Their Application to Prevent the Showing of "Enemies of Women" at the Elsmere Theatre in the Bronx by Samuel Weinstock.

THIRD VICTORY FOR HEARST

Judge Robert Wagner yesterday denied Haring & Blumenthal the injunction they asked for to restrain Samuel Weinstock from showing "Enemies of Women" in the Elsmere Theatre in the Bronx. Haring & Blumenthal asked for the injunction on the ground that, under the contract they had with Famous Players-Lasky, they were given the privilege of showing the picture for first run in their neighborhood. The Weinstock contract was made with the Goldwyn-Cosmopolitan Company. Although Judge Wagner gave no written opinion beyond a few words, he stated that he did not believe the papers filed in the case warranted him granting an injunction to prevent the showing of the picture.

Nathan Burkan, who represented William Randolph Hearst in the case, said yesterday that this was the third suit that William Randolph Hearst had won against the exhibitors in the case of "Enemies of Women," and that if the exhibitors filed any more suits he would advise Mr. Hearst to take some drastic action such as suing the theatre owners for conspiracy. It is said that Mr. Burkan will ask the Theatre Owners' Chamber of Commerce to give him a chance to appear at one of their luncheons and he will so express himself. He said yesterday, with three separate opinions from eminent jurists, he did not see how any more suits could be filed by the exhibitors.

Blumenthal Returns.

The Majestic brought back Ben Blumenthal, president of the Export and Import Company, yesterday. We understand that Mr. Blumenthal has signed



BABY PEGGY.
Who is expected in New York next week to give the town the once over.

up a well known European director while abroad. A little bird tells us that it is the Russian director who made "Othello" and several other European productions which met with Broadway success. However, this is only a rumor, and we do not know whether the Russian is the man in the case or whether it is some other equally well-known person. While we are on the subject of Blumenthal, he closed two foreign deals while on the other side. He disposed of the European rights of "Robin Hood, Jr.," a six-reel feature, starring Frankie Lee, and a series of ten features.

To Sail Saturday.

Next Saturday Edwin Carewe, who is going to Algiers to film a production, will set sail. Bert Lytell and Claire Windsor, who have been engaged for the leading roles, will accompany Mr. Carewe.

HUGO RIESENFELD.



Copyright Photo by George Maillard Kessler.
He Has Gone to the Coast on Business for Famous Players-Lasky.

FAMOUS PLAYERS-LASKY CORPORATION

Famous Players-Lasky Corporation Obtains Permanent Injunction to Stop Use of Words, "The Covered Wagon," in Connection With Picture in State of Oregon.

DECEIT CHARGED IN ACTION

That the Famous Players-Lasky Corporation is determined to protect the title, "The Covered Wagon," from infringement is evidenced by a permanent injunction just issued by Judge Rossman of the Circuit Court of Multnomah County, Oregon, against Jesse Sill, J. C. Cook and James C. McClellan, owners and distributors of a picture called "The Trail of the Covered Wagon." By the terms of Judge Rossman's decree the defendants are permanently restrained from using the words "The Covered Wagon" in the title of any motion picture, whether the title of the picture includes other words or not.

In the original complaint by the Famous Players it was set forth that subsequent to July 5 last, Sill and Cook produced a picture and advertised it and exhibited it throughout the State of Oregon under the name of "The Trail of the Covered Wagon." Bookings for the picture, it was set forth, were made through McClellan. It was alleged by Famous Players that this title deceived the public into believing it was the Paramount picture, made from Emerson Hough's novel, with a consequent heavy damage to the value of the original picture in the towns where "The Trail of the Covered Wagon" had been exhibited.

A temporary injunction was obtained from Judge Evans of the Circuit Court of Multnomah County on September 13, and the order to show cause why the injunction should not be made permanent came up for hearing October 5. A demurrer filed by the defendants was overruled, and, following the hearing of testimony and the trial of the case, the injunction was made permanent. Famous Players-Lasky Corporation was represented by Malarkey, Seabrook & Dibble.

Riesenfeld Goes to Coast.

Hugo Riesenfeld, who has become a very important and active cog in the Famous Players-Lasky organization, went to the Coast yesterday. Although Mr. Riesenfeld's official connection with Famous is in directing the policies of the three Broadway houses—the Criterion, the Rivoli and the Rialto—naturally, he is interested in the production end of the business. While on the Coast Mr. Riesenfeld will take a look at "The Ten Commandments" and arrange for its musical score. He also will give his attention to the three Los Angeles theatres recently acquired from Sid Grauman, namely the Metropolitan, the Grauman and the Rialto. It is possible that he will install a policy like the Famous Players-Lasky theatres in the East, which have been very successful both from the artistic and financial standpoint.

Little Old New York to Leave.

Next week "Little Old New York," Marion Davies's picture which has had a very successful run, will enter upon its twelfth and final week. This picture, which has done a great deal to add to the glory of Marion Davies, as well as to pin new laurels on William Randolph Hearst as a film producer, has been one of the successful $2 productions. Although we have had no definite word as to the production that Mr. Hearst plans to install in the new Cosmopolitan Theatre, following the withdrawal of "Little Old New York," we have an idea it will be "Under the Red Robe," which, like "Enemies of Women," features Lionel Barrymore and Alma Rubens.

A Line or Two.

Paging the industry yesterday brought home the fact there are many baseball fans in our midst. After calling at six or seven offices with the word that six or seven executives had gone to the ball game, we called it a day and came back to our office to see if we would have any more luck on the telephone.



Photo by Alfred Cheney Johnston.
She Will Sail for Europe, October 23, to Play the Leading Role in "The Recoil," Which Will Be Filmed by the Goldwyn Company.

"WELCOME HOME" AT THE BROADWAY

Patrons of Moss Theatre Celebrate Return of Ernie Golden After Absence.

CONLEY & TOWNE A HIT

"Welcome Home" week is in the midst of its celebration at Moss's Broadway Theatre in honor of Ernie Golden and his popular orchestra. Golden and his corps of musicians are leaders among favorite vaudeville headliners and its was in this same house last season that they made their first bo wto New York audiences, filling an engagement there for six consecutive weeks. Whe nit comes to real music, genuine symphonic, jazzy entertainment.

Mr. Golden and his artists in new songs and dances are in a class by themselves and they are being extended a hearty welcome home. There are several sets of qual interest to old patrons at the Broadway this week. Harry J. Conley, assisted by Hariette Towne in a sketch called "Rice and Old Shoes," offers a romantic little insight into old home town "life."

Mr. Conley as a fresh young rube comes back on his motorcycle to court his girl. The dialogue is full of jay wise-cracks and pretty songs, and Miss Towne does a clever bit of dancing.

The curtain at the close is not the least attractive feature of the work, showing a country village scene and roadway leading to a church and little home beyond. The tiny red lights of the motorcycle in which the two ride away, is seen traveling up the road to the church, then on to the home in which lights are turned on and off. This scene affords a good deal of amusement to the audience.

The team of Fisher and Hurst entertain in a millinery shop with up-to-the-minute jokes and characteristic songs. James Burke and leanor Durkin present artistic songs, piano playing and dancing. Arnold and Garry offer a clever singing and dancing skit and Max Arnold and Company open the bill with an entertaining tumbling act.

Elinor Glyne's love drama, "Six Days," is the featured film attraction.

BARS INTER-SEX DANCING.

Mayor of French Town Clamps Ban.

(By United News to The Morning Telegraph.)

PARIS, Oct. 10.—Henry Maller, mayor of the thriving town of Cateau, isn't going to let the young people of his village go astray. According to Paris newspapers, the mayor has posted the following bulletin on the front of the town hall:

"So long as I am mayor persons of opposite sex will not be permitted to dance together. Boys must dance with boys and girls with girls. If it is true that one dances for exercise, what difference will this rule make? If there is any reason other than exercise for dancing, dancing should not be allowed."

SPINSTER STEALS $9,000 TO SLUM

Alleged 50-Year-Old Cashier Robbed Employers for Highballs and Life of Jazz.

TEMPTATION TOO GREAT

(By United News to The Morning Telegraph.)

CHICAGO, Oct. 10.

By day Miss Jean McDonough has been just a 50-year-old spinster, short and thick set, with carroty hair and gold-rimmed spectacles, who sat on a stool for ten long years and cashiered for a printing company in the Chicago loop, gaining the utmost confidence of the firm and apparently devoting her life to its successes.

But by night, when most women of her age and appearance were preparing to retire, Miss McDonough was just getting ready to "step out." Later she would invariably be found among such bright lights as still shine locally, making her regular tour of the cabarets, sitting alone or with another middle-aged woman, drinking ginger ale highballs and watching the gaiety in which she could take no part unless an occasional inebriate with poor eyesight should stop for a moment at her table.

The connection between the day life and the night life of Miss McDonough was revealed when she was arrested.

It developed, according to the police, that the pull of the jazz band, the cabaret singer and the early morning taxi ride home, had suddenly become so strong as to cause her to go back on a past life of strict honesty and take eight or nine thousand dollars from her employers to finance her "good times."

"I couldn't resist the temptation to buy whisky and go buming," she is said to have told the police, who think they have one of the strangest psychological studies on their hands that they have ever encountered.

"It was nothing," she said, "to spend $200 to $300 a week in those places."

But all Miss McDonough ever got out of it, she admitted, was to sit and sip and look on.

The police have been unable to find any man in the case and Miss McDonough insists there isn't any. Head waiters, they say, were accustomed to put the middle-aged woman down as "a nut" or a visitor from the country in to see the sights.

The woman herself refused to explain just why this "second blooming" came upon her at a time when she might have been expected to settle down to a humdrum existence.

The woman's employers, who for years have regarded her as one of their most trusted workers, are amazed and may refuse to prosecute.

REGISTER TODAY!

Do Not Fail! Polls Open from 5 P. M. to 10.30 P. M.

If you do not register you cannot vote the Democratic ticket next month, or for a Democratic President in 1924.

Only two days more! Register! and later vote the Democratic ticket.

News of the World

(Continued From Page 1.)

departments which is expected to be laid before the Cabinet shortly.

WASHINGTON, Oct. 10.—Two curtain raisers to the regular session of Congress are about to be staged—investigation of the Teapot Dome Oil deal and alleged mismanagement in the Veterans' Bureau. Democrats and Progressives are anticipating with particular glee the Ttapot Dome investigation, which begins Monday. Chief interest centers around a special report made by expert geologists. This will be laid before the committee soon after the hearings begin. It is expected to show whether the then Secretary of the Interior, Albert B. Fall, was justified in his leasing of the Teapot Dome Naval Reserve oil tract to the Sinclair interests on the ground that private drillers on adjoining land were getting the leakage which it was claimed was seeping through from the navy reserves.

Postmaster-General New has announced his intention of keeping postmasters out of politics. Addressing a convention of postmasters here to-day, New announced that conferences of postal workers and postmasters would be cancelled next year to avoid any suspicion that they were being held to foster Republican political aims in the 1924 campaign. He predicted that the Postal Service will be self-supporting by 1925. The deficit this year will be $31,000,000, a reduction of $36,000,000 below that of last year.

GENERAL

CHICAGO, Oct. 10.—South American savages along the famous River of Doubt will be interested to learn that their mode of dress does not satisfy the Chicago Board of Movie Censors. The local movie morals tribunal has brought down on itself the wrath of explorers and natural historians by cutting out various scenes of the pictures of Theodore Roosevelt's famous expedition into the interior of Brazil. E. M. Newman, widely known explorer, demands that the Board of Censors be either abolished or reorganized.

HARRISBURG, Pa., Oct. 10.—The State Securities Bureau refused registration to-day to the Boston security house of M. J. Tyler & Co., with offices in Philadelphia, Wilkes-Barre and Scranton; the American Products Corporation of Baltimore, and three oil prospecting organizations of Johnstown, known as the Research Development Company, the American Research Association and the Commonwealth Development Company, promoted by B. F. Hoyt.

EL PASO, Oct. 10.—David Lamar, famed as the "Wolf of Wall Street," signed a waiver here to-day, agreeing to return to New York for sentence on a charge of violating the Sherman Act. The Federal Government instructed the United States Commissioner here to set Lamar's bond at $150,000, although he is already under a $75,000 bond which he was unable to provide.

PHILADELPHIA, Oct. 10.—Detectives to-day arrested Ernest Faccenda, twenty, as a material witness to the death of Emma Dickson, fifteen-year-old Millville, N. J., high school girl, whose battered body was found in the woods near her home September 21, after she had been missing nearly a week. Faccenda was held after eighteen hours of questioning. According to detectives, he told the foreman of a shipyard where he was employed that he had witnessed the killing of a girl on his way from Ellisburg, N. J., to Philadelphia.

SOUTH AMBOY, N. J., Oct. 10.—Joseph Andriski, a middle aged laborer, was arrested here shortly before noon to-day, following the death of his wife. Andriski was charged with manslaughter. At 6 o'clock Monday evening Andriski went home drunk. Chief of Police Gleason said, and apparently in a fit of jealousy beat his wife, breaking her nose and some of her ribs, and choking her. She died this forenoon.

LOCAL

Two men—one a bandit, the other a robbery victom—were killed in a hold-up in front of the Rothenberg Department Store, 35 West Thirteenth street, yesterday afternoon. Three bandits escaped in a sedan with loot believed to amount to thousands. The dead victim was Alexander Oliker, 38, of 645 Wales avenue, Bronx. He and David Vogel had started from the store for a bank with the day's deposits. The slain bandit is believed to be Harry Cramer of the St. Raphael Hotel, West Forty-fifth street.

Following a fight in a Lexington avenue subway train early yesterday, Ludwig Stern, a chauffeur, of 59 West 117th street, is in Harlem Hospital with stab wounds in the right side of his neck, his right side and right hand. Stern got into an argument with a negro when the train was between Mott avenue and 135th street. The negro drew a knife and wielded it freely. When the train stopped at 138th street he darted out and escaped.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

CHICAGO DODGES U. S. LAW TO SHOW FIGHT PICTURES

Dempsey-Gibbons Film, Made in Chicago After Original Had Paid Fine Under Interstate Commerce Act, Found to Be Beyond Reach of Prosecution.

JAMES CRUZE DIVORCED

THE motion pictures of the Dempsey-Gibbons fight are being shown without police interference in Chicago. But, you exclaim, there is a Federal law against the interstate shipment of prizefight films. Certainly there is, but what of it.

This is not the original print which is being shown.

Ah, here is the secret of the whole affair and a law technicality that every promoter of fight films will do well to put down in his little notebook and remember.

The original print of these Dempsey-Gibbons fight films were seized as soon as it entered Chicago and the usual fine was imposed for breaking the law. But a copy of the original print was made and as a fine already has been levied and the new print was not brought across the State line the authorities do not see how they can prevent the showing of the copy. The legal mind is indeed ingenious.

Now we wonder what is to prevent the promoters of the Dempsey-Firpo pictures from doing the same thing. Take a print of this exciting bout than which, in the opinion of the fight fans, there has been no better fight film ever made, pay the fine of $1,000 or whatever it is and have a copy made of the original. If the law says that the only transgression is in shipping the film across the State line, we do not see how it can touch the Dempsey-Firpo copy. We have expressed ourself editorially so often on the subject of fight films it is unnecessary to do so again, but it does seem as if it is a ridiculous law that makes it illegal to transport films across the State border and yet prevents the actual fight to be seen in another State by those who have enough money to pay the admission fee.

Personally, we hope the Dempsey-Firpo fight films can be shown as easily as the Dempsey-Gibbons pictures were and if the law is the same in one case as in another there is no reason why Chicago cannot see these Dempsey-Firpo pictures.

James Cruze Divorced.

Margaret S. Bohen obtained a divorce last Tuesday from James Cruze, the director, charging that her husband was not only an exponent of the great open spaces on the screen, but in his home as well. Bohen is the family name of the director of "The Covered Wagon," "Hollywood" and "Ruggles of Red Gap" and Marguerite Snow is the screen name of Mrs. Bohen or Mrs. Cruze, as she is known.

Marguerite Snow in the days gone by was a screen actress of considerable fame when with Florence La Badie she starred in the old Thanhouser productions. At that time Cruze was an actor, playing juvenile roles. He had not yet found his metier as a director. They had one child, Julie, and in the long ago were looked upon as an ideal couple.

To go back to the divorce, Mrs. Marguerite S. Bohen was granted an interlocutory decree of divorce after she pleaded that her serious mental sufferings caused by the actions of Mr. Cruze were more than she could bear. The couple separated in December, 1921, after eight years of married life. By the terms of the agreement, approved by Judge Collock in the Los Angeles court, Mrs. Marguerite S. Cruze, or Mrs. Marguerite S. Bohen, as she is called in the legal papers filed by her, is to receive $150 a week and the couple's child, Julie, is to receive $25 a week for her maintenance.

There is a long testimony offered by Mrs. Bohen with specific reasons why she feels she is entitled to a divorce.

Mr. Cruze has risen to the top of his career and is looked upon as one of the best directors. He is also very popular with the players on the Lasky lot because it is said that he is one man who has not acquired a big head over his success.

Martin J. Heyl in Town.

Martin J. Heyl, vice president of the Anderson Pictures Corporation, has reached New York from California for a series of conferences with Carl Anderson. Mr. Heyl is supervising all productions now being made by the Anderson Pictures Corporation, and is in town to interview authors and arrange for the purchase of plays and books.



Photo by Campbell.

SEENA OWEN.
Who will be seen in "Unseeing Eyes," which opens at the Cosmopolitan Theatre, October 21.

A Rolling Stone, Etc.

Craig Biddle, according to our private wire from the Coast, is fast becoming the champion rolling stone of Hollywood. After failing in pictures despite the prestige of his name and family, he tried one week in real estate. When that failed to come up to expectations he dropped it to start a dancing school called "The Elite Sixty." Hollywood is asking what next?

BETTY COMPSON.



Photo by Melbourne Spurr.

She Leaves Saturday for the Coast to Play the Leading Role in "The Stranger," to Be Made by Famous Players-Lasky.

Betty Compson Signs New Contract With Famous Players-Lasky After Announcing That She Is Wedded to Her Art and Will Not Marry Nobleman.

GARDY TO JOIN DE MILLE

Betty Compson, who returned from Europe a few weeks ago in time to deny that she has any intention of marrying Sir Charles Higgins, and that her interest is in her art, has just signed a new contract. Miss Compson will return to the Famous Players-Lasky fold to play the leading role in "The Stranger," by John Galsworthy. She is leaving for the Coast on Saturday to begin work under the direction of Joseph Henaberry. This, so far as we know, is the first of Galsworthy's novels to be picturized in this country.

Miss Compson's contract with Famous Players-Lasky is only for one picture, and it is said as soon as she finishes this assignment she will return to England, where a syndicate has been formed to exploit her in English productions. She made a hit in England, and is said to have interested some big capitalists in promoting a company for her.

The rest of the cast of "The Stranger" has not been chosen. That little thing, we hear, will be attended to in a few days. Work is now being started on the production.

Gardy to Join De Mille.

Louis Gardy wants to learn the production business and, because his opinion of William De Mille is very high, he has allied himself with Mr. De Mille in the capacity of personal representative. De Mille is going East to produce "Icebound" and as soon as he gets back Mr. Gardy will say au revoir to his present position as publicity man for the Rivoli, Rialto and Criterion, and park his typewriter at the Long Island studios of Paramount. As soon as Mr. De Mille travels West Gardy will take that trained canary of his under one arm and Mrs. Gardy under the other arm and set sail for the great open spaces of the West. After all this happens Morrie Ryskind, who at one time furnished fine verses for us, but who has been very exclusive for the past month or so, will step into Gardy's present job. In short, our friend Morrie wil be made publicity director of the Rivoli, Rialto and Criterion.

Roxie Bets on Yanks.

Any one wishing to see S. L. Rothafel this week need not call at the Capitol any day between 2 and 5 o'clock, because Roxie will not be at home. Reason? The world's series, of course. Mr. Rothafel, in common with all the other "fillum" magnates, is declaring a holiday by going to see the ball games. He is betting on the Yanks, although he admits he has a soft spot in his heart for the Giants and enjoys seeing them play a good game like they did the opening day.

Vidor Lent to Metro.

A few weeks ago, if our readers will remember, we said that Laurette Taylor has asked Goldwyn to let Metro borrow King Vidor for her picture, "Happiness." Now comes the answer. Goldwyn has given Miss Taylor and Metro permission to use Mr. Vidor as the director. Mr. Vidor did such excellent work with Miss Taylor in "Peg o' My Heart" that she was unwilling to have any other director photograph her. Now comes the surprise of the whole thing. "Happiness" will be made in the East and King Vidor leaves very shortly to come here to start photographing the interiors.

"Unseeing Eyes" Next Picture.

When "Little Old New York" leaves the Cosmopolitan Theatre it will be followed by "Unseeing Eyes," which opens Sunday, October 21, for an indefinite run. "Unseeing Eyes" is the picturization of "Snowblind," a story by Arthur Stringer. E. H. Griffith directed the film and the principal players are Seena Owen and Lionel Barrymore. We take back what we said yesterday that "Under the Red Robe" would probably follow "Little Old New York." We also take back what we said about Barrymore playing in the picture. John Charles Thomas plays opposite Alma Rubens in "Under the Red Robe." It is simply a case of being absent-minded with us.

Schenck Leaves To-day.

Joseph Schenck, accompanied by Constance Talmadge, Natalie Talmadge Keaton and Mrs. Margaret Talmadge, are leaving the Coast to-day to come to New York. They will stop en route at West Baden, Ind., where Associated First National's first annual convention will be held next week. Norma Talmadge is not coming East as she has to remain on the Coast to film "Secrets," her next picture.

ELINOR GLYN.



Photo by Hoover Art Studios.

She will form her own company to produce her stories. At least, that is what rumor says.

"WHITE ROSE" WINS CHICAGO; "SIN FLOOD" IS IN DISPUTE

Suit by Clergymen to Stop Griffith Picture Acts as Boomerang to Draw Record Crowds to Playhouse for First Week's Showing and History Repeats Itself.

ROXIE BETS ON YANKS

Since D. W. Griffith starred in a legal battle with the city of Chicago against the showing of "The Birth of a Nation," legal battles have been considered very profitable. The city's attempt to get an injunction restraining Mr. Griffith from showing this picture made it one of the biggest sensations ever shown in Chicago. Now comes the city with another attempt to prevent the showing of a Griffith picture. This time it is "The White Rose," and according to our dispatches from the Windy City it is playing to large audiences at the Orpheum Theatre of Jones, Linick & Schaefer. But it did not go into this house without a battle and without an appeal to the courts.

"The White Rose" passed the board of censors without a murmur and the department of police issued a permit for its exhibition. It is one of the peculiarities of Chicago's artistic temperament that motion pictures cannot be shown except under police supervision.

The police approval notwithstanding, a ministers' organization took up the fight and petitioned the Mayor to revoke the permit and refuse to permit the showing of the film. The clergymen contended that "The White Rose" casts reflections upon the ministery. It will be remembered that the hero, played by Ivor Novello, is a divinity student who meets and loves, with dire consequences, the manicure girl in a Southern hotel. The young minister is ordained but he abandons his pulpit to give his child a name and to make his mother "an honest woman."

Mayor Dever listened to the complaint of the ministerial organization and revoked the permit, refusing to have it revised. This was followed up by an appeal to the courts and an injunction was granted preventing the police from interfering with the exhibition. The film has run for a week now without interruption, and as one might expect, with all this newspaper publicity, has been doing a land office business. Jack Lloyd of the Griffith office here has gone on to help put the picture over.

"The White Rose," we understand, has not been without champions among ministers. The Rev. Dr. Boynton, one of Chicago's prominent divines, and a member of the Vigilant Committee, is said to have approved "The White Rose," and it is also intimated that it was much liked by Dr. Baker of the Divinity School of Chicago. The erudite critics gave the film a favorable notice and seem to be of the opinion that its pictorial value is worth while. As for the moral side, it seems to us nothing could be more moral than this picture.



Photo by Apeda.

MARGUERITE SNOW.
Who has obtained an interlocutory degree of divorce from her husband, James Cruze.

KING VIDOR.



Photo by Hoover.

Who Has Been Loaned by Goldwyn to Metro, to Direct Laurette Taylor in "Happiness."

Goldwyn Pictures Company Is Being Sued by Frank Allen, Who Claims Rights to Swedish Play, Which Was Produced on the Stage as "The Deluge."

HOLBROOK BLINN AT STRAND

The Goldwyn Pictures Company is being sued by Frank Allen, who claims to have bought the rights to Henning Berger's Swedish play, "Syndaslodden," translated by Allen and presented on the stage as "The Deluge" by Arthur Hopkins. In 1921 the Goldwyn company bought the rights to the Berger play for $4,000 and made a picture called "The Sin Flood." Allen yesterday, in the King County Court before Judge Van Siclen, brought suit against the Goldwyn Pictures Company claiming that his rights were infringed upon. Nathan Burkan represented the Goldwyn company and offered as his defense that even if Allen had obtained a renewal of his contract it would have expired in July, 1923. Also that the book was published in Sweden and was, therefore, public domain. Allen copyrighted his translation in Washington in 1911 and again in 1920. Papers were submitted to Judge Van Siclen and he will decide the case in a day or two.

Elinor Glyn to Form Company.

Following on the heels of her denial that she has no intentions of going on the vaudeville stage, Elinor Glyn is now said to be giving her attention to the formation of a motion picture company to produce her own stories. Whether or not Goldwyn would release for her we do not know, but it seems likely since most of her work has been done for the Goldwyn company.

Just at the present moment the red-haired lady of the hectic love terms is studying the technical points of motion pictures with a view of doing the thing right if she decided to add producing to her other arts.

Mayo Pays Debt.

Word comes from the Coast that when Lew Cody reached Hollywood Frank Mayo, dressed in a chauffeur's outfit, met the train and drove him home. Mayo was the sensation of Hollywood. The debt was if Dempsey won Mayo was to serve Cody as chauffeur for a week, live in the servants' quarters, earn a salary of $25 a week and be at the beck and call of his lord and master. Well, as every one knows, Dempsey did win from Firpo so Cody made Mayo go through with the bet. And according to a dispatch from the Coast, Mayo is "carrying on."

Holbrook Blinn at Strand.

Holbrook Blinn has become one of the most sought after motion picture actors in the country. Following his work in "Rosita" and "The Bad Man," it is safe to say that he will be kept so busy that the stage will have to be a side issue with him. That is, of course, if the film people have their way. We cannot imagine Mr. Blinn giving up the stage for the screen, as fine a motion picture actor as he is. What we wanted to say in the beginning was that last night Mr. Blinn appeared in person at the 9.30 performance of "The Bad Man" at the Strand. He is very much interested in the picture and has been there nearly every day since it opened.

Pauline Frederick Leaves Saturday.

Pauline Frederick, who was recently signed by J. Stuart Blackton to play the leading role in Basil King's story, "Let No Man Put Asunder," will start for the East Saturday. She will be accompanied by her mother and as soon as she gets here she will report for work at the Vitagraph studio, where J. Stuart Blackton is busy getting the sets and preliminaries for his picture in working order.

A Pathe Promotion.

Charles Henschel, formerly Pathe branch manager at Philadelphia, has been promoted. He is now Eastern district manager for Pathe and his place has been filled by M. V. Mack.

M'KELLAR PREDICTS SWEEPING VICTORY FOR DEMOCRATS

By E. B. SMITH.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Oct. 11.

Senator McKellar of Tennessee is a gentleman who radiates good humor and cheerfulness, but whether his jocund spirits are due to the fact that he has not entered the matrimonial state up to the present, or to a natural buoyancy of disposition is a matter of controversy among his friends. The people of his State think well of him, even if he is a bachelor and judging by the thundering majority they gave him in his last race for the Senate, it looks as though he could wear a toga for the rest of his life. When I asked him at the Capitol yesterday what were the prospects for a Democratic victory next year his face was instantly illumined with smiles and unhesitatingly he began to make optimistic predictions.

"I haven't the slightest doubt that the Democrats will sweep the country," he said. "The handwriting is on the wall. The Republicans know it as well as we do and some of them will admit it in confidential talk. The battle isn't even going to be close. It is premature to try to pick a standard bearer at this time, but the right leader will be found and he may be some one who as yet has received no publicity as a Presidential candidate. I am here to tell The Morning Telegraph, and through it the world, that the Democrats will not only elect a President in 1924 but also gain control of both houses of Congress; it will be as complete as the victory of Woodrow Wilson in 1912."

"What about holding the National Convention in New York, Senator?"

"Fine, glorious! It is the place above all others and will appeal to every true partisan. New York has stood by the party in storm and shine and I can think of no better way of showing gratitude than of convening the great hosts of the unterrified on the banks of the Hudson for the purpose of selecting a successor to Mr. Coolidge."

Rodenberg May Come Back.

Reports from Illinois indicate that Hon. W. A. Rodenberg, who represented the East St. Louis district in the House for a quarter of a century and who voluntarily quit Congress a year ago, may resume his place in Washington. His constituents are bringing great pressure on him to run again and if he consented there would be no doubt of his election.

"Billy" Rodenberg was generally conceded to be the foremost orator in the House, as well as one of the best liked of its members. There is also a probability that he may enter the senatorial race. Senator McCormick is in deep water politically and many fear that if he should be chosen to run next year the election would go to a Democrat. There would be small danger of such a result in case the Republicans named Rodenberg whose fame and popularity would be a guaranty of success.

The Pat Neff Boom.

It may not be generally known in this part of the country that the imperial State of Texas has a candidate for the White House in the person of the Governor of the State, the Hon. Pat Neff. Furthermore, he has the endorsement of the "peerless one"; William Jennings has put his personal O. K. on Mr. Neff, because he is 100 per cent dry—at least that is the reason assigned. At all events it is the open season for candidates and why should not the chief executive of the Lone Star State, backed as he is by Bryan, shy his panama in the ring along with the bunch? No argument whatever can be raised to the contrary, and it may happen that the Hon. Pat Neff will corral that big flock of forty delegates from his own State, as against Messrs. McAdoo and Underwood, who are even now making a furious fight to win them. Some skeptical people down there say that the whole object of the Neff candidacy is to get delegates for trading purposes only; with a view of transferring them at an auspicious moment to some stronger champion who would, in the event of his ultimate victory, be neither unmindful nor ungrateful. The thing has been done before.

Mr. Oyster Is Criticised.

One of the three commissioners of Washington bears a name dear to epicureans—Oyster, Capt. James F. Oyster, to be precise and he has been a conspicuous resident of the Capital for many years. His appointment to his present office came as a reward for important service rendered the Republican party in 1920, which rather astonished the local people, seeing that he had always been listed as a Democrat and had in past campaigns worked for that party. He had previously been a member of the District School Board and had engaged in a violent quarrel with the Superintendent of Schools, who eventually was forced to resign. After his dismissal the aforesaid superintendent published a book that many people thought a scurrilous work and calculated to do injury to the general in chief of the Republican party. At this juncture his old enemy, Capt. Oyster, came to the front with an affidavit reciting he would not believe the professor on his oath, a statement for which he got a vast deal of applause from the Republicans. A little later the office of Commissioner was bestowed on the Captain and many Democrats indulged in scathing remarks. In addition to being a commissioner, the gentleman now occupying the limelight is a dealer in dairy products and in recent days lost much money through the rascality of his employees. Several thousand dollars was stolen by his faithless subordinates but the pilferers were never indicted or punished for their misdeeds, and that is why Washington is considerably worked up and wanting to know in the slang of the day, "how come?" Instead of going to jail the butter and egg brigands were able to compromise their depredations by a total payment of $5,000 although that appears to be only a moiety of their spoils. The Washington Post doesn't like the looks of things and is giving much space to the episode, but the valiant Captain is sitting pretty and admits that his conscience is clear.

NEW STOCK COMPANY COMING TO NEWARK

Mary Ann Deutler Will Head Strong Cast of Poli Players at Broad Street.

(Special Dispatch to The Morning Telegraph.)

NEWARK, N. J., Oct. 11.

A new stock company will come to the Broad Street Theatre a week from Monday, it was announced to-day by M. S. Schlesinger, manager of the house. Mary Ann Deutler will be the leading woman and Arthur Howard the leading man. The company two weeks ago closed a season at Hartford, which followed a long engagement in Washington. It is a Poli company transferred intact. Lee Shubert is interested in the venture.

Mr. Schlesinger stated that for the first time the guest star policy will be followed in Newark, and under this system stars of note will play at the Broad for a week at a time with the Poli company in support.

The company will open with "Six-Cylinder Love," to be followed by "The Meanest Man in the World," "The Tavern," "The Good Old Days," "Home Fires" and "Tiger Rose."

FORMER CHORUS GIRL VICTIM OF NARCOTICS

Still showing the traces of a beauty that was hers in the past, a young woman who described herself as Helen Smith, was among the prisoners brought from the Tombs Court into the Court of Special Sessions yesterday charged with being an addict of narcotics. The police assert her real name is Clara Russell and it is said that some years ago she gained some prominence along Broadway as a chorus girl in musical comedies. The police also assert she is the daughter of a New Bedford whaling captain and that she has been married and divorced three times. She claims to be the divorced wife of the son of United States Senator Bert M. Fernald of Maine.

She made a pathetic sight as she stood before Justices James J. McInerney, Henry W. Herbert and James T. O'Neill. She plainly was nervous and appeared to be laboring under a severe mental strain. There was an appeal in her voice as she told the justices that she had been using drugs for five years and that she spent $18 a day for narcotics whenever she could procure the money.

Helen Smith was arrested by Detective Irving Higgins on the elevated station at Fourteenth street and First avenue October 3, charged with possessing cocaine. The detective told the justices that she had received treatment for the use of narcotics in Washington a year ago. He explained that for some time past she had been frequenting the elevated station and his suspicions had been aroused.

As she stood in court it was apparent that her health had been undermined by the use of drugs. Her face bore the pallor of ill health. She asked that she be sent away to be cured of the dread habit. She was sent to the workhouse for four months.

Postpone Bankruptcy Case.

A hearing in the bankruptcy case of the Booras Line, Inc., scheduled for yesterday afternoon, was postponed by Referee Henry K. Davis, of 140 Nassau street, until October 18.

REGISTER TODAY!

Do Not Fail! Polls Open from 5 P. M. to 10.30 P. M.

If you do not register you cannot vote the Democratic ticket next month.

Only two days more! Register and later vote the Democratic ticket.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

NORMA TALMADGE IS CHOSEN TO PLAY MARIE ANTOINETTE

Hugo Rumbolt Awaits Return of Joseph Schenck to Bid for Services of Star in Filming Historical Play to Be Produced by French Government.

AT THE BROADWAY THEATRES

WHEN Joseph Schenck reaches here next week he will be interviewed by Hugo Rumbolt, who is here in the interests of the French Government for the purpose of making a film based on the life of Marie Antoinette. Mr. Schenck will be invited to send Norma Talmadge to France to play the part of the ill-fated queen who lost her head during the French Revolution. In an interview with Mr. Rumbolt about four weeks ago The Morning Telegraph carried a story on this picture, which is being made for the purpose of making some repairs on Versailles and the Petit Trianon. These historical buildings are greatly rundown and the government is eager to repair them, but is without the necessary funds. A percentage of the film for the privilege of photographing Versailles and the Trianon will be turned over to the government for this purpose.

Yesterday Miss Talmadge received an invitation from Viscount Curzon to be the guest of the British Parliament if she comes to France to make the picture. This is an honor that has never before been bestowed on a motion picture actress. She will also be a guest of the King and Queen of Belgium and the President of Switzerland if she goes abroad to film Marie Antoinette.

Over 300 gowns of the period in which Marie Antoinette lived will be used in the picture as well as her furniture, her jewelry and other things. The famous diamond necklace will be restored, and the actual clothes that they wore will be seen.

In connection with the presentation of the film in this country an exhibition of the souvenirs of Marie Antoinette at Versailles with the journals of her husband, Louis XVI, will be sent to this country to be shown under the auspices of Norma Talmadge. With Mr. Rumbolt is H. L. Gates, formerly of the London Sketch, who is arranging for the filming of the picture. Louis Mercanton, the well-known French producer, will be associated with Mr. Rumbolt in making the picture and an American director to be chosen by Joseph Schenck. Mr. Schenck will take his technical staff to France, as well as an expert scenario writer.

Mr. Rumbolt yesterday said that it is his purpose to make the picture historically correct in every detail. He said all unnecessary sentimentality will be eliminated, because he feels there is enough romance, intrigue and actual material for the picture not to make it necessary to borrow any fiction. Along with the cable received from Viscount Curzon yesterday inviting Miss Talmadge to be the guest of the British Parliament came one from Mr. Rumbolt's brother. Sir Charles Rumbolt, saying that he had been appointed Ambassador to Berlin from the Court of St. James. He had formerly been stationed at Constantinople.

At the Broadway Theatres.

This next week is the fourth birthday of the Capitol Theatre and S. L. Rothafel has arranged a program appropriate to this auspicious occasion. He has chosen the George Arliss picture, "The Green Goddess," as his leading film production. Good as this picture is, which it will be remembered was adapted by Forrest Halsey from the play by William Archer, the musical program and supplementary features are just as good. "The Green Goddess" ran at the Sam H. Harris Theatre for some weeks and is a melodrama of great interest. Those who play the leading roles in addition to Mr. Arliss are Alice Joyce and David Powell.

Reginald Barker's "The Eternal Struggle" will be the chief film attraction at the Rivoli this next week. It is the picturization of G. B. Lancaster's novel, "The Law Bringers," and tells a story laid in the Canadian Northland. The company went to Canada for the atmosphere and the picture was some months in the making. It is a Louis B. Mayer production released by Metro and adapted to the screen by J. G. Hawks and Monte Katterjohn. In the cast are Renee Adoree, Earle Williams, Pat O'Malley, Barbara La Marr, Josef Swickard, Robert Anderson, Anders Randolph, Pat Harmon and Ed. J. Brady. Hugo Riesenfeld has arranged an appropriate musical program and in addition a Snub Pollard comedy to balance this program.

Richard Barthelmess will be the chief attraction at the Mark Strand Theatre next week. "The Fighting Blade" is the vehicle in which the Inspiration Film Company will introduce him. John Robertson is the director and Josephine Lovatt, who admits that she is Mrs. John Robertson in private life, wrote the scenario. Mr. Barthelmess's leading lady in this picture is Dorothy Mackail and the other members of the cast are Lee Barker, Morgan Wallace, Bradley Barker, Fred Burton, Allyn King, Marcia Harris, Stuart Sage, Philip Tead and Walker Horton. Joseph Plunkett offers in addition to "The Fighting Blade" a musical program of interest and some supplementary film.

"The Spanish Dancer," which occupied the Rivoli last week, moves to the Rialto next week. "The Spanish Dancer" is a Herbert Brenon production made for Paramount starring Pola Negri. It is founded on the well known story of "Don Cesar de Bazan" and is said to be the best thing that Pola Negri has done in this country. In the cast are Wallace Beery and Kathryn Williams. Antonio Moreno plays the lead opposite Miss Negri and Adolphe Menjou, who scored so emphatically in "A Woman of Paris," has a prominent role.

Glenn Hunter in "Puritan Passions" will hold the screen at the Cameo this next week. "Puritan Passions" is adapted from "The Scarecrow," by Percy Mackaye, and was made, by the Film Guild. Mary Astor plays opposite him.

The chief film attraction at the Broadway next week is "The Broken Wing," the Preferred picture which held the screen at the Rialto last week. Kenneth Harlan and Miriam Cooper play the leading roles.

Special Number at the Capitol.

Next week, in order to properly celebrate the Capitol's fourth birthday, S. L. Rothafel has arranged with Mischo Itow to put on a Japanese ballet. Mr. Itow is one of the best known Japanese dancers in this country and is known for his artistic work.

Cutting and Titling Picture.

"Daniel Deronda" and "The School for Scandal," two of the productions brought to this country by Sig Schlager for the Luxor Pictures Corporation, are now being cut and titled and made ready for the American market. "The Slave Woman," which is to complete a group of three of the eight pictures to be distributed in America, is on the Mauretania and will reach here in a few days.

WILFRED LYTELL.



Photo by Apeda.

Who Is Playing One of the Principal Roles in "The Warrens of Virginia," a Fox Production.



ALICE JOYCE.

She will be seen at the Capitol Theatre in "The Green Goddess," which is the feature chosen to celebrate the fourth birthday of this house.



RENEE ADOREE.

She plays an important part in "The Eternal Struggle" at the Rivoli Theatre this next week.

"Birth of A Nation" Again Under Ban in France, Despite Changes Made in Film—Now Demanded That All Color and Ku Klux Be Deleted.

SPECIAL AT THE CAPITOL

For a second time, France is on the warpath against "The Birth of a Nation." According to word received from Paris, D. W. Griffith's picture has again been banned by the French Ministry of the Interior. The second banning comes as a surprise because promises were made that the picture would be permitted to be shown after two months of prohibition during which the French Government expected that changes would be made that would not arouse the wrath of her colored citizens. Apparently the changes made were not satisfactory.

The Griffith representatives were promised that they could present the film in Paris this week, but at the last minute they were notified that the picture could not be shown until all references to the negroes and the Ku Klux Klan had been entirely eliminated. Of course, the elimination of all these scenes would be impossible and still keep the continuity of the story. J. Fenston, who owns "The Birth of a Nation" in France, Mr. Griffith having disposed of his interests some time ago, is quoted in a cable as saying that it would be impossible to get a fragment of "The Birth of a Nation" such as the French suggest. Unless the French authorities remove the ban a long legal controversy will result.

Whitman Bennet to Make Drama.

William Bennett let it be known that starting November 15 he is going to begin an elaborate society divorce drama which will be exploited as a special production under the compelling title of "The Truth About Love." Sex, divorce, scandal and human life with all its frailities will be used by Mr. Bennett in his drama, which he hopes to keep within the limits of censorship. Somebody page the Censors Three. The picture will be made in this country with the exception of a few scenes in Havana. It will be ready for release about January 1, and three well-known stars, Mr. Bennett

RENEE ADOREE.

She plays an important part in "The Eternal Struggle" at the Rivoli Theatre this next week.

VITAGRAPH GETS FARNUM AND PATSY RUTH MILLER

PATSY RUTH MILLER.



She Has Been Signed by Vitagraph to Play the Leading Feminine Role in "A Tale of Red Roses."

intimates, have been chosen to play the leading roles.

Wilfred Lytell With Fox.

Elmer Clifton, who is deep in producing "The Warrens of Virginia" for the Fox Company, has only this week chosen Wilfred Lytell for the role of Lieutenant Burton, the young Northern officer. Rosemary Hill will play Betty, the part created by Mary Pickford when she appeared in this play under the auspices of David Belasco. Martha Mansfield will play the leading feminine role.

With J. Stuart Blackton.

Having finished her work in "Below the Mason-Dixon Line," Alyce Mills has been added to the J. Stuart Blackton cast of "Let No Man Put Asunder." This is the Basil King story which is featuring Pauline Frederick and Lou Tellegen.

The Gishes to Talk Over the Radio.

Lillian and Dorothy Gish sail for Italy to film "Romola" next week. In order that their American friends may have an appropriate farewell they will talk over the radio Monday, October 15, at 8.15 from station WJZ. George Eliot's novel "Romola" will be started in Italy as soon as they reach there, with Lillian playing Romola and Dorothy playing Tessa.

Betty Compson Goes to the Coast.

Betty Compson has returned to California to-day after spending some months abroad. She will report at the Lasky studio, where she will play the principal role in "The Stranger," by John Galsworthy. "The Stranger" was called "First to Last" in its original form and is one of the first, if not the first, Galsworthy stories to be filmed. Before Miss Compson took the train she was handed a number of plays and asked to read them with the invitation to come back to New York later in the season and take part in a play to be put on Broadway. She said that she had never been on the stage excepting for a few weeks in vaudeville and, as tempting as some of the offers are, she has no intention of leaving the screen right now.



Photo by Abbe.

RICHARD BARTHELMESS.

Who will be seen at the Strand Theatre next week in "The Fighting Blade."

Will Play the Leads in "The Tale of Red Roses," Which Is to Be Released as First of New All-Star Features by That Company—To Start at Once.

LYTELL TO GO TO FOX

David Smith only returned to the Coast last week, but he lost no time in assembling his cast for "The Tale of Red Roses," the George Randolph Chester story which he will film for Vitagraph. Patsy Ruth Miller, who plays the feminine lead in "The Hunchback of Notre Dame" and who seems to have gained fame as one of the most promising juvenile actress on the screen, has been chosen to play the feminine lead. Dustin Farnum, who apparently has severed his connections with the Fox company, will play the leading male role. This picture is going to be one of the most pretentious made by Vitagraph in some time. Vitagraph, in line with so many of the other big companies, is gradually letting out its stock company, engaging headliners for its productions, making them star productions and not starring any particular actress or actor. "The Man From Brodney's" has Warren Kerrigan, Wanda Hawley and Alice Calhoun, and we believe all of its productions in the future will be equally well supplied with well-known players.

Brenon Due November 11.

As soon as Herbert Brenon finishes "My Man," Pola Negri's next Paramount production, he is going to come east for a vacation between pictures. He figures now if all goes well that he will be able to make New York about November 11. In the general consensus of opinion "The Spanish Dancer" is the best thing Miss Negri has done since she left Germany—and that is saying a great deal. Her German films were wonderful, with Negri a vibrant, gorgeous creature, but since she came here she has lost much of the Negri charm until "The Spanish Dancer," when, curiously enough, she seemed to come back. Whether or not it was the direction no one knows.

Charlie Chaplin as Host.

To-day Charlie Chaplin will entertain 200 children at the Children's Theatre, 1230 Fifth avenue. They will see "The King of Camarand," a tale of princes, wicked giants, gorgeous princesses and all the figures familiar to fairyland. The seats will be occupied by kiddies who could not otherwise afford to be there, and the various charities have been asked to select 200 little folk who will be enertained at the expense of the comedy king.

To Visit the Astor Theatre.

After the football game to-day the students of Notre Dame will be the guests of Carl Laemmle at a performance of "The Hunchback of Notre Dame." Wait a minute. Maybe they are paying for their seats. All we know is that a reservation has been made for these husky youngsters and they are going to see the picture.

Earl Hammons Home.

Earl Hammons, president of Educational, has returned home on the Majestic after spending some weeks abroad in the interests of his company, studying the film market and making arrangements for the marketing of Educational film.

A Line or Two.

The industry took a vacation yesterday for two reasons, one because it was Columbus Day, and the other because the world's series was being played. Paging all poor playmates, we found a ratio of 87 1-2 per cent. were shouting for the Yanks and the remainder were bragging over the Giants' second victory.

FORGED CHECK LEADS TO KISS AND ARREST

The wily vampire and one of the costliest kisses on record is the synopsis of a new drama of life. It was laid bare in the Tombs Court yesterday. While the usual run of cases, those time-worn and hackneyed miscues which bring the unfortunates within the grasp of the law—were being heard and disposed of by Magistrate Edward Weil, Max Scheid was called before the Court. Then it was that the story of a forged check, trunks full of jewelry, two fur coats, a diamond ring and—one lone kiss was told.

It seems that two months or so ago, while in Germany, Christian Kanderer advertised for a manager of a novelty jewelry store he expected to open in this city. Scheid answered and was accepted. Together they came to this country, arriving here on September 15. Kanderer brought with him trunks full of jewelry valued at $8,000. Together they lived at the Hotel Claman, Eighth avenue and Forty-third street.

Then, according to Kanderer's complaint, Scheid became enamoured of two chorus girls whose names were not revealed. He asserts that Scheid subsequently felt the pressure of waning finances and that he forged Kanderer's name to a check for $1,450, dated October 6, and drawn on the Equitable Trust Company, 37 Wall Street, the check being made payable to "bearer."

Whether this money was used in the purchase of two fur coats and a diamond ring, which the detectives who arrested Scheid subsequently recovered, was not divulged. Perhaps it was considered irrelevant. But the detectives asserted that after his arrest Scheid said, "And all I got was one kiss."

Kanderer told Magistarte Weil that the keys to the trunks, which are still in the Customs House, are missing. Kanderer has not yet opened his jewelry store. The arrest was made by Detectives Pierce J. Fleming and Edward J. Kalbelfleisch of the Old Slip station. Scheid was held in $15,000 bail for further examination October 15.

TURNS THEM AWAY.

"Adrienne," Musical Comedy at Cohan, Draws Capacity Crowds.

"Adrienne," one of the most entertaining and spectacular musical comedies on Broadway and which is playing at the George M. Cohan Theatre, gave a performance last night before a record-breaking crowd. At 7.20 every seat was sold.

A long line of persons who were waiting in line to buy tickets were turned away. The management of the Cohan Theatre reported that "Adrienne" was given to capacity houses all week, and the receipts amounted to more than $26,000.

Arrest Union Treasurer.

Charles Pintka, 33 years old, of Avenue A, treasurer of Bakers' Union, Local No. 1, charged with grand larceny, was arraigned yesterday in Harlem Court on complaint of Max Thumann of 415 East Eighty-first street, president of the local. Pintka was held for the Grand Jury by Magistrate Charles A. Oberwager in bail of $1,000. The complaint charged that Pinika, a streasurer of the local, by means of changing the date on a last year's voucher collected for himself $780.51 of the unions funds.

HOLD FILM ACTRESS IN THEFT OF RING

Vera Lewis in West Side Court, Charged With Stealing Diamond Ring.

Charged with the theft of a diamond and sapphire ring valued at $600 from Mrs. R. W. Emerson Decker, living at 316 West Ninety-fourth street, Mrs. Vera Lewis, 22 years old, a film actress, of West Eighty-eighth street, was held in $1,000 bail in the West Side Court yesterday for the Grand Jury by Magistrate George W. Simpson. Mrs. Decker, who was formerly a motion picture actress known on the screen as Dorothy Dean, said Mrs. Lewis, whom she had befriended and secured a position with a cinema company, took the ring from a trunk in the Decker apartment Thursday afternoon, but when confronted by Detectives Patrick Geary and Louis Glasser, of the West 100th street station, returned the ring.

Mrs. Decker said Mrs. Lewis visited her and invited her to luncheon, and while Mrs. Decker was dressing the telephone rang. She went to answer the phone and later looked in a trunk for her ring. She was unable to find it and shortly afterward Mrs. Lewis left the apartment, withdrawing the luncheon invitation.

Becoming suspicious of Mrs. Lewis's conduct, Mrs. Decker complained to the police and charged her with grand larceny.

REGISTER TODAY!

Do Not Fail! Polls Open from 7 A.M. to 10.30 P.M.

If you do not register you cannot vote the Democratic ticket next month.

To-day is the last chance! Register and later vote the Democratic ticket.

BURLESQUE WHEEL ELECTS OFFICERS

New Board of Directors Is Chosen, Excluding Jermon, Franklyn and Singer.

LATTER STILL GEN. MANAGER

By "UNO."

The Mutual Burlesque Association, at a meeting held in its headquarters in the Navex Building, 223 West Forty-sixth street, yesterday, re-elected their former staff of officers, comprising George Edgar Lothrop, president; S. W. Manheim, vice president; Charles Franklyn, secretary, and Dr. R. G. Tunison, treasurer.

At a prior meeting held on Wednesday, October 10, though, an entire new board of directors were elected and included Dr. R. G. Tunison of Newark, G. E. Lothrop of Boston, Sam Raymond of Brooklyn, S. W. Manheim and Bert Todd of Cleveland, Hon Nickels of Baltimore, Hank Goldenberg of Milwaukee and Lou Epstein of Scranton, each controlling or owning one or more theatres in their respective territories and all playing Mutual Wheel attractions.

Of the old board those excluded in the new arrangement were John G. Jermon, Charles Franklyn and Al Singer.

It was also decided at yesterday's session that Al Singer should continue as general manager, devoting his attention more to road work, and that Bert Todd was to remain altogether in New York to preside as office manager.

The new directorship, constituting the voting board for the officers, extended a vote of thanks to that body for zealous attention paid to the working operation of the circuit and also expressed themselves that, in re-electing them, they held the utmost confidence in their ability to function in the same efficient manner in the future.

The two meetings followed other secret conclaves held in the Hotel Astor day and night on October 5and 6 to pacify a certain element of discontent that had sprung up lately in the ranks. In these discussions, Dave Kraus, owner of the Olympic Theatre; I. H. Herk, brought on from Chicago, and John G. Jermon, also took active part. Mr. Kraus was most energetic in support of Mr. Herk for the presidency and for himself to return to the office of general manager of the remodeled organization. The last two meetings, however, tended to exclude Messrs. Kraus, Herk and Jermon from the circuit.

The Jermon holdings of twenty-three shares of Mutual stock, representing the main voting power, have been taken over, purchased and distributed among the new directors.

Mr. Manheim, in behalf of his co-directors, said yesterday: "Business men predominate in our new board of directors. Every member is interested in pursuits outside of show business as well as in. This will serve to re-establish and reinvigorate this circuit, which with the new board to govern and direct its affairs will place the Mutual on a sound, healthy, financial and working condition. Only the best shows will be given consideration. We will operate as a strictly business concern and eliminate all petty politics so detrimental to organizations such as ours. Every director and representative of our wheel will be urged and requested to give views constantly for the betterment of the Mutual. All old matters that have occasioned strife and argument have now been settled without prejudice. The election of the director board is now closed until June 30, 1924. No others will be allowed to participate or to be elected in addition until that date. Messrs. Herk and Braus will not have anything to do with the executive operations of this board, but Mr. Kraus's Olympic will continue playing our shows. We propose from now on to urge for clean shows and throw out all obscene lines, situations or other matter that may have anything to do with unclean performances. Three weeks' grace will be extended to such shows that we have already determined are unworthy of the circuit. If in that time the remedy has not been accomplished the shows in question will be thrown out of the wheel. This is emphatic. We have accordingly notified five shows along these lines. They comprise Griff Williams's London Gaiety Girls, Sam Kraus's Moonlight Maids, Tom Sullivn's Dancing Fools, Jacobs & Jermon's Smiles and Kisses and Joe Howard's Saucy Bits.

"The stock held by John G. Jermon has not been turned over as yet, but will be, and by agreement and to the satisfaction of all parties concerned. This institution must and will be a distinct success from now on."

The Mutual Burlesque Association controls twenty-four shows now in operation. One-day to week stands comprise its route, extending over Eastern and Western territory. Th elay-offs have been increased recently to three and a half weeks through the exclusion of the Garrick Theatre in Wilmington, Del., a week stand between Philadelphia and the Penn one-nighters, and of the Lyceum Theatre in Columbus, Ohio, which was a three day stand for the last half of the week following the three days in Youngstown, Ohio, just before going into Milwaukee. These two eliminations consequently give Mutual shows two full weeks' vacation; after the Milwaukee stop in one instance and after the St. Louis booking in the other.

COLUMBUS DAY GOOD TO BUSINESS ON BROADWAY

Columbus Day, although the least observed of all holidays, was good to Broadway. While thousands had to keep the wheels of business in motion, other thousands found time to play. And New York's favorite playground is Broadway. Therefore Broadway reaped a good portion of its Full crp of shekels.

Broadway seethes with humanity most of the time. That's what makes Broadway Broadway. But yesterday it seethed a bit more seethingly, and to-day the exchequers of many dispensers of entertainment weigh more and mean more. By the same ratio, the pocketbooks of others weigh less and mean less.

There are few cities know better how to play than New York. When New York goes aplaying it plays to the limit. Columbus Day is one of its playdays.

All of the theatres did not hold matinees yesterday, but the majority of those that did reported robust business. It did not need the say so of the managers to convince even the most blase habitues of the Main Stem to realize that business was good. Even though there was a world's series and racing at Jamaica as counter-attractions and the day was such as to coax the tired business man into the open, the outpouring of persons from the theatres as the shows were breaking told that the playhouses had not suffered. The tussle between the Giants and the Yankees attracted 60,000 or more, and there were fully 15,000 at Jamaica to see the running of the Interborough Handicap. Yet there were enough thousands parading Broadway after the matinees to jam the Big Path to capacity.

Supper Dance Club.

The Knickerbocker Supper Dance Club, which will be held at the Hotel Astor on the third Friday of each month during the Winter season, is being organized by Mrs. Florence Sudlow Risk and Miss Estelle Christie. The first of the series of dances will be held on Friday, October 19, beginning at 9 P. M.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

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Can Secretary Hughes Name Ten Recent Films That Have Been a Pernicious Influence?

If Secretary Hughes had been specific in the speech he made in Washington on Columbus Day, and mentioned ten films that are a pernicious influence, we would have taken his address seriously. But, as Richard Rowland says, Secretary Hughes dealt only in generalities and never once gave a specific incident where a motion picture might be regarded as libeling the United States.

If Secretary Hughes can name ten motion pictures that reflect upon this country and are, as he says, a pernicious distortion of the way people live in the States, we will gladly publish them, because, if such films exist, we feel the prominent men in the industry will want to know what they are. The Secretary may be right in his assertion and we may be wrong; all we ask is the proof of his statement, and we will champion his cause more strenuously than he does himself.

But, if Secretary Hughes spoke without giving his subject proper thought, and without having investigated the conditions he mentioned, he has not only done the motion picture industry a grave and irreparable damage, but he has dealt the whole country a blow. Motion pictures, in addition to being one of the greatest educational factors of all times, are one of the most valuable products of this country. The criticism of Secretary Hughes affects both the artistic and commercial side of the motion picture. If he spoke with authority and with a close acquaintance of motion picture conditions, his criticism is justified, but if he spoke without knowing that motion pictures are a pernicious influence abroad, he has been very unfair. We should like to hear more from Secretary Hughes on the subject. We should like to hear where he got his information and on what authority he bases his statement.

There may be motion pictures at large of which we know nothing, but the films we have seen the last year do not bear out what Secretary Hughes has said. They have been made by the greatest technical experts in the world and with every effort to eliminate just the things Secretary Hughes deplores. If the tremendous effort exerted by our motion picture producers has not succeeded in achieving what they have started to accomplish, we can only be sorry. It is too bad for a man of Secretary Hughes's standing not to give them credit for their good intentions and their accomplishments. A man less prominent than Secretary Hughes might have attacked the industry with impunity, but a man of international reputation such as he is, whose every word is taken literally, should not make such a statement unless he is able to back it up with indisputable facts and data. This, we wonder, if Secretary Hughes is able to do. We should like to hear more from him on the same subject.

French Offer to Picture Life of Marie Antoinette Presents Fine Opportunity.

The French Government, short of funds, but still patriotically intent on making important repairs to its beautiful Versailles, plans to raise the money through a motion picture production, and it pays a tribute to the American film industry in general, and Joseph Schenck and Norma Talmadge in particular, by offering them the privilege of making the picture.

It is to be hoped that Mr. Schenck will see his way clear to accept the offer. Never before have more genuine treasures of a nation been available for the screen. According to the present plans, authentic costumes of the Louis XVI. period and, more important still, the personal effects, gowns and jewels of Marie Antoinette will be put at the service of the producer.

From the viewpoint of screen material, there can be no question of the desirability of a pictorial record of the drama of Marie Antoinette. Here are the color and gorgeousness of the French court of the time in vivid contrast with the ominous rumblings and final upflare of the Revolution, and with the tragic figure of the Queen as the central theme. Properly handled, this should make stirring stuff for the camera. With the financial and sentimental interest of the French people behind the undertaking, it would seem one which no producer would care to overlook.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Lebbeus H. Mitchell of the Goldwyn Pictures Corporation.

Lebbeus H. Mitchell, who has been in charge of the motion picture trade journal publicity for Goldwyn Pictures Corporation for the past three years, was born in Arkansas, to which State his father had moved from Iowa. The family is of New England descent for 300 years. His education was received in the public schools of Nevada, Iowa, and at the State University of Iowa at Iowa City. At the latter he took practically all of the courses in English literature and composition, in spite of which fact he writes prolifically and grammatically.



LEBBEUS H. MITCHELL.

His first newspaper experience was gained as a reporter on the Republican, Cedar Rapids, Iowa. This was followed by four years on the Post in Kansas City, Mo., where he was dramatic editor and critic throughout the period; part of the time he was, in addition, telegraph editor and assistant city editor. In New York City he has been on the rewrite desk of the Evening Telegram, on the copy desk of the Globe and assistant dramatic editor and critic on the New York World.

He was general press representative for Winthrop Ames at the time he opened the Little Theatre, remaining in that capacity for three years, and later taking charge of Mr. Ames's publicity again. He has acted as press representative for Guthrie McClintic, as advance agent for Henry B. Harris, Henry W. Savage, and was in charge of publicity distribution for the Eastern military district of the United War Work Campaign and later in charge of national publicity distribution for several of the financial drives which followed the war.

He has had a number of books for children published—"The Circus Comes to Town," "Bobby in Search of a Birthday," and a new one just published by the Century Company, "Here, Tricks, Here," the story of a boy and a trick Boston bulldog which he found one day and the possession of which involved him in adventures with a band of dog-stealers.

TALKING FILM EXHIBITED

A cablegram received from Copenhagen yesterday by several prominent film producers contains word of a new invention. While it may not mean any more than the talking pictures we have had in the past which have proved dismal failures, it is of interest to the American film industry, because it seems to be something unique in the line of talking films. Two Danish engineers, Poulson and Peterson, the inventors, have been working on this reproduction of the voice in pictures for two years, and at the special presentation in Copenhagen proved that it was possible to produce speech and pictures simultaneously. The voice is said to be free from metallic sound.

Two films, one providing the pictures and the other the words, were used, being connected electrically.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

SOMERS, N. Y., has been put on the map and by a motion picture company. Never since the days when the revolutionary army in reality passed through this picturesque little town has there been so much excitement and even then the excitement was probably tame compared with what one can see any day now. D. W. Griffith has furnished that excitement. For weeks past he has camped with his army near Somers, attracting the attention of thousands of tourists. It is estimated that fully 30,000 motorists have visited Somers during the last few weeks to have a look at the stockade and other 1776 sets. Sunday, Mrs. Albert Gray telephoned and said that only four more days remained of the filming in this little town and if we wanted to see it we better make haste.

We missed the scenes in the stockade, but we did see the battle of Bunker Hill and learned more about that momentous occasion than all the histories we studied in our childhood.

Picture if you can an Autumn day with the leaves turning golden brown and crimson. The British army dressed in the scarlet uniform and gold braid and the colonists dressed in their simpler home-spun outfits charging up Breed's Hill with the Union Jack waving in the breeze. Picture again the background of this scene of Colonial days, a black mass of automobiles wedged in four deep with thousands of people lined up on the grassy knolls watching what David W. Griffith himself says is going to be his best work.

"Louella Parsons," he said, "this is going to be better than 'The Birth of a Nation.'" And although I had only seen him take three or four scenes, I said:

"I believe you." I don't know why I said it. Probably because his earnestness convinced me that he knew what he was talking about. I have known him ten years and I have never before heard him say what he said last Sunday. This is a warning that "America" is going to be the rival of "The Birth of a Nation" and "The Covered Wagon," so far the two best film stories founded on our own American history.

Crowd Furnishes Entertainment.

Remarks of the crowd that gathered to watch Mr. Griffith were both amusing and enlightening. One little old woman, who by great effort, had succeeded in getting to the top of the hill, said to her companion:

"I see Griffith."

"Which is he?" asked her companion.

"That's him—giving orders, she answered, pointing to a red-coated general leading his troops up the slippery hay to try and vanquish the struggling colonists.

If she had seen the real Griffith, we are afraid she would have been sadly disappointed. Instead of the brilliant scarlet-coated general, pompous and impressive, the real Griffith was dressed in a pair of light trousers and a light coat that did not match. He wore a battered straw hat and an old green topcoat. He has been so busy making his picture that he had not even had time to get a haircut. His hair hangs long and he is tanned and burned until he is three or four shades darker than his usual complexion. When Griffith works, he works, and a little thing like clothes never bothers him. He is up at six in the morning and he is the last one in bed at night. His company says that he has the strength of ten men.

Hay Used to Hold Back Troops.

The hay which we had always thought was used to form a barricade we learned last Sunday was used to make the British slip when they tried to rush up Breed's Hill and on to Bunker Hill. If it served its purpose in the revolutionary days as well as it did last Sunday it must have been mighty effective. Even with the aid of Carol Dempster and Mrs. Grey it was almost impossible to get up the hill without slipping. One has to be like a gazelle to climb these heights and not take a tumble.

The wigs worn by the armies caused considerable annoyance because they kept slipping and one of the twentieth century touches was Manton, the hairdresser, who went into the trenches after every skirmish to fix the wigs of the fighters. Griffith, whose sense of humor is gorgeous, and who had everybody laughing, called to his army:

"Here! Don't choke his wig, choke his neck. His wig is more important."

Then after this cruel remark, he added: "All those who can get up be ready for the next scene." But we noticed he crept over and inquired for one of the extra men who hurt his leg when he was charged by the bayonet of a British officer. We got so excited we yelled with Mr. Griffith, urging the Colonists to kill the Britishers. After the scene the flag bearer of the British colors laid it down on the ground and sighed:

Patriotism Gets in Our Blood.

"If me Irish mither could see me carrying this flag, I'd niver dare go home."

The patriotism seemed to get into everybody's blood and if the picture on the screen stirs up the audience half as much as we were stirred up last Sunday we are going to have more patriotism turned loose than we had since the world war.

Two small boys, one dressed in the British costume and the other in the revolutionary costume, started a battle on the side lines.

"I'll kill you," shouted the small boy in the smock.

"I'll kill you," answered his opponent; "if you call me a Britisher again."

These two youngsters are going to figure largely in the picture. We doubt not if one of them rises to fame. A big production nearly always brings success to some one.

Somers, N. Y., has not only learned the value of a motion picture company but has learned to know something about Carol Dempster at the wheel. Charlie Mack, who plays her brother in the picture, is authority for the story that whenever Carol's car goes dashing up the road all the old ladies take to cover.

"It's that movie girl again," cried one the other day. "You are never safe on the streets when she is in an automobile."

We had a sample of Carol's speed, but it is not nearly as bad as the little old lady says, for we missed our train by ten minutes and had to wait another hour.

Carol Attracts Attention.

Dressed in a red striped coat and a little white sport hat with a red scarf, Carol was the cynosure of all eyes while the picture was being filmed. So much so that she made a vow never to wear a red coat on a Sunday when the whole world turned out to see the picture being made. The invasion of the motion picture company has stimulated business around Somers, N. Y., pleasing some and making other merchants unhappy because they have to work too hard. One storekeeper who has about twenty articles in stock and who spends his time in reading said the other day when one of the boys called to buy some cigarettes:

"I wish these movie people wou'd get out of town. I ain't had a chance to think since they got here."

Well, the old storekeeper will get his wish. They are leaving Somers and moving to Mamaroneck this coming week. Only the stockades will remain to show where the American army fought for freedom and liberty. As for the film—if it is not as good as we think we are going to be greatly disappointed because we have faith in D. W. Griffith, and we believe, as he says, it is going to duplicate "The Birth of a Nation" or better still, go it one better.

Something About Mabel Forrest.

Who is Mabel Forrest? This has been a question on many lips since Sam Grand first decided to star this young woman in her own productions. What has she done? What pictures has she made? Why has she so suddenly been elevated to stardom when dozens of girls have struggled along for years without even getting a featured part?

Mabel Forrest, we will tell you for your own satisfaction, is not a novice in motion pictures. She is not just a girl with a pretty face and a charming smile, discovered by Sam Grand and raised from the lowly background of nothingness to a space with the electric light brigade. Mabel Forrest has been in pictures many years. That is, to speak correctly, she made her start in pictures many years ago. In private life she is Mrs. Bryant Washburn, a fact that seems not to be known by many people.

About ten years ago when Gloria Swanson, Agnes Hinkle, who later was destined to become Agnes Ayres, and June Walker were playing extra bits in Essanay pictures, Mabel Forrest was one of the girls who reported at the studio every day for work in the hopes of getting a bit in the one-reelers that were then being filmed. Mabel was shy, retiring and pretty as a rose. She attracted the attention of Bryant Washburn, young juvenile leading man, who was at that time graduating from the villain class into the hero stage. Bryant fell in love with Mabel and Mabel returned it and said "yes" when the question was put to her with the result that Mabel Forrest, extra girl at Essanay, became Mrs. Bryant Washburn, wife of one of Essanay's best paid stars. That sounds very grand, but take it from Bryant it was not so grand as it sounds in the way of salaries. In those days $1,000 a week was unheard of. Any actor who was pulling down $250 was regarded by his fellow-men as being in the Vanderbilt class. Of course, it was not long before Bryant made $1,000 a week, but that is another story. This is not Bryant's story at all, it belongs to Mabel, because Bryant has had plenty publicity and Mabel has been so busy taking care of the children she has not had a chance to think of much else but the care and feeding of infants and how to train young minds in the way they should go.

Why She Came Back.

Down at the Astor where I had luncheon with Mabel, Bryant and Mrs. Sam Grand; who by the way has adopted the Washburns, I asked Mabel why she had decided to leave and return to public life.

"I played a number of important parts, as you know, before I left Essanay and my directors were good enough to tell me that I had possibilities," she said. "Gloria and Agnes, who started with me, have become such well known stars it seemed too bad for me not to cultivate the talent I was always told I possessed. My two children are past the baby stage now. Sonny is 8 and Dwight is 4. My mother is with the children and I know they are getting even better care than I could give them. Bryant was perfectly willing for me to continue my career and so here I am."

One could scarcely realize she is a mother of two children. She has big blue eyes and light brown hair and a slender figure that adds to her girlish appearance. Of course, Mabel is not really very old, she was 17 when she married and she has been married about nine years, so you can figure it out for yourself. She is not exactly in the veteran class. We hope she won't mind if we tell her age. If we were that young we would print it every day in the paper instead of taking off a year or two by mistake every time we start to figure just how old we really are.

Bryant Says She Is Alright.

"You know," said Bryant, helping himself liberally to a fattening dish without a thought to his figure, "Mabel played with me in some of my pictures. Then we went out in a vaudeville sketch and she did so well, Mr. Grand thought she should have her own pictures. She has also played opposite Ben Wilson. I wish you could have seen her on the stage. She was in an entertainment given by the Screen Writers Guild and say, she was great."

Bryant says this with an enthusiasm that smacks more of the newlywed than of the husband who has been married to the same wife for nine years.

"Wait," said Mabel, "until my pictures are released. I may not be as good as you said Mr. Grand say."

"I didn't say you were good," interrupted her husband with a twinkle in his eye. "I don't think you are very good."

But Mr. Sam Grand won't not permit this to be said about his new star even as a joke. "She is fine in 'The Satin Girl,'" he said, and Mrs. Grand agreed with him. The Washburns are going to be here several weeks after which they will return to the Coast to resume their activities. Miss Forrest's next picture is "Nothing to Wear," which her husband says is a fine title for any woman. So far Miss Forrest has been playing melodrama and roles in mystery plays. She would like to have a chance to do comedy-drama and Bryant agrees with her that comedy-dramas of the type that Constance Talmadge has made famous on the screen will give her her greatest opportunity.

We hope Mabel will be a howling success. Any woman who starts out on a career after doing her bit toward raising a family is entitled to our warmest admiration. Gloria and Agnes were pretty, but no better looking than young Mabel, whose sweetness was a byword at the old Essanay studio.

MABEL FORREST.



Photo by Seely.

She Has Left the Home Fires, With Her Husband's Consent, to Return to the Screen.

The Lady Is Justified.

Retta Ullman protests that we have neglected to name the men responsible for the art work in "The Hunchback of Notre Dame." In a letter she says:

"I have read with interest your review of 'The Hunchback of Notre Dame.' You, as well as all the critics of the great papers in the country, have spoken of the wonderful art work of this picture and the faithful reproduction of the cathedral of Notre Dame, not one of you have mentioned the name of the artist responsible for this work. Is this fair?

"The Art Director is always unsung, no matter how excellent is his work and it must be accurate and good to be effective. I seldom, if ever, have seen his name mentioned by the critics.

"My I presume to call your attention to him in the future and when a great production is made not only to give him credit but to mention to the public his name?

Very truly,
"RETTA ULLMAN."

We agree with Miss Ullman, the artists should have credit and we hasten to make up for that oversight now. The men responsible for the beautiful art work in "The Hunchback of Notre Dame" are Elmer E. Sheeley and Sidney Ullman.

Compare Two Picture.

An interesting editorial in the Seattle Post-Intelligence of September 28 names "The Covered Wagon" and "Human Wreckage" as being two of the highest exponents of visual education. It is interesting to note that both these pictures so widely different in theme and treatment should be named together as an advance in visual education. The editorial says in part:

"The growing importance of the motion picture as an educational force, a means of bringing salutary instruction, as well as clean entertainment to millions, is strikingly exemplified in two of the season's outstanding photoplays—'The Covered Wagon' and 'Human Wreckage.'

"The former, a veritable film epic, combines dynamic drama with a visualized history lesson that gives dwellers in the Northwest a new conception of the heroism of their forbears, the dauntless pioneers who, three-quarters of a century ago, laid the foundations of a flourishing new empire of agriculture and commerce.

"Although its theme is in extreme contrast with that of 'The Covered Wagon,' Mrs. Wallace Reid's dramatic revelation of the drug evil's ugly growth, 'Human Wreckage,' is likely to prove equally valuable as an influence for good. The vice it exposes was virtually unknown in the days of the hardy pioneers. But it has now become a fearful actuality, a dark menace to our nation's moral and physical stamina."

Margaret Ettinger With Fred Niblo.

Margaret Ettinger, formerly the Los Angeles representative of The Morning Telegraph, has joined Fred Niblo as press representative and will spend her time writing pieces about the Niblo players. She will be associated with Paul Mooney, who is located in this city, and Paul says he expects masterpieces from the young lady.

The Film That Was Made in Miami.

We have heard so much about the Miami studios that it is interesting to know that a picture was really made down there and is now in New York. We refer to "Damaged Hearts," which is the first picture to come up from Miami this season. It is directed by no less a person than T. Hays Hunter, and has the following well-known people in the cast: Mary Carr, Tyrone Power, Effie Shannon, Edmund Breese, Florence Billings, Hugh Thompson and Sara Mullen. Sara Mullen is new to pictures, but if what one of our rising young motion picture men says is true she will not remain long unnoticed. He says she has a motion picture face and that she can act. We can only repeat him, as we have not seen the picture.

Ingram in Europe.

Rex Ingram, director of "Scaramouche," is now in England awaiting the arrival of several members of his production staff from New York. He will make a flying visit to Ireland to visit his father, whom he has not seen for ten years, and on his return to London will meet Vicente Blasco Ibanez, the author of "The Four Horsemen," which was Ingram's first contribution to the small list of good pictures. From London Mr. Ingram and his party will tour Central Europe and Northern Africa.

With Mr. Ingram are Alice Terry, his wife, who plays the lead; Marian Burton, scenario writer, and Curt Rehfeld, production manager. John Daumery is expected to reach London in a few days.

We Are Not England's Enemy.

Because we have taken up the cudgels so many times in defense of our American film industry the impression seems to have gone abroad that we are the natural enemy of all English editors, producers and films. Such is not the case. In fact, we have a very warm spot in our heart for everything English. Having had a housekeeper in the family for ten years who hails from London, we are favorably inclined toward anything British. But we do object to some of these Englishmen coming to our shores and trying to reorganize our industry after accepting our hospitality. And we expect to stand by our guns as long as we have the breath of life in our body.

Wilcox Coming Here.

Graham Wilcox, producer of the film version of "Chin Chin Chu," sailed from England yesterday. He is on his way here to exploit the picture in this country. It stars Betty Blythe, an American actress, and recently had a premiere in London.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

SOMETHING WRONG AT RIALTO.

To the Editor The Morning Telegraph:

I am going to take advantage of your invitation to register a complaint. I went to the Rialto Theatre on Sunday, waited fifteen minutes till the doors opened at one, and then found I had made my entrance in the middle of the feature. That does not seem to me fair play, and certainly it is very bad management especially in view of the fact that it is not done in any of the other Broadway houses. I asked an usher for an explanation and received some garbled and unsatisfactory reply as to the whys and wherefores, something about musicians and a two o'clock performance, etc., etc., which left me as bewildered as before. Surely the managers must realize what discomfort this practice makes for patrons. Until the custom is changed I am transferring my patronage elsewhere.

NAT. SMYTHE.

Bergen, New Jersey, Oct. 11th, 1923.

MORE ABOUT THE CAPITOL.

To the Editor The Morning Telegraph:

I am an exhibitor and I read with "A Fan" said about Rothafel's accomplishments at the Capitol Theatre. I am just a small exhibitor and I know what it is to be handicapped by lack of money. Maybe "A Fan" don't know that it takes a lot of money to give good shows, and if a guy hasn't got it, he can't give the public what they want. Some of these fans ought to give a little credit to the fellows who put up the money at the Capitol and also to the fellows who are trying to give good shows and make both ends meet on their own hook.

SAM STEIN.

Long Island City, Oct. 12th, 1923.

"CONNIE" IN EMOTIONAL ROLE.

To the Editor The Morning Telegraph:

I think it is awfully stupid of Connie Talmadge to essay the lead in "The Marriage." What idoes she want to attempt emotional roles for? We've got enough of lachrymose heroines as it is. There are very few comediennes. And Connie has a comedy face, and a dash and go about her which is quite unique. Even if she does prove to be accomplished in having emotional hysterics, I prefer to laugh and so do my girl friends, and we don't want Connie to stop playing the old parts. This is a plea from all my set.

ANABELLE YOST.

530 West 180th Street, Oct 9th, 1923.

WHERE IS FLORENCE REED?

To Editor The Morning Telegraph:

Will someone kindly tell me where I can find some photoplays starring Florence Reed? To my mind she is a real actress, one of the few who have contributed to the screen anything resembling art. I am so tired of seeing baby dolls with expressionless faces trying to "register" the emotions that I feel the need of seeing some genuine red-blooded acting. Miss Reed, to my mind, has all the requisites of a screen actress—beauty, magnetism, presence, authority. She is emotional without recourse to pathos. In the pictures I have seen of her, she has worn exquisite clothes, always appropriate and in good taste, not the bizarre creations of some screen actresses and all this as I have already said) is topped by her ability to act. She has been away from the silent drama all too long; still if any of her old pictures are being shown anywhere I shall be glad to see them again.

CLARE YOUNG.

Bayside, Long Island, Oct. 8, 1923.

MISSOURI IS CONVINCED.

To the Editor The Morning Telegraph:

Well, I don't have to shout in derision, as I predicted last week, before I had seen "The Spanish Dancer," but in all fairness I feel that I must write and tell you that the new Pola Negri picture is great. I certainly thought so, and it was plain to be seen that the audience felt the same way last Sunday. It is a picture that people of the past have usually seen on Broadway at two dollar seats. Brenon has done a fine piece of work in his direction, the crowds teem with life, and the spirit of old Spain is revived once more. The story is a funny old romantic affair of the sword-buckling type, but it is so well acted and there is such a go and dash about it that it makes a fine afternoon's entertainment. Yours again,

FROM MISSOURI.

October 9th, 1923.

HE'S FOR MISS BARA.

Editor of the Onlooker Column, The Morning Telegraph:

I read the letter signed "Mary Well" in yesterday's Morning Telegraph.

Usually criticism of Miss Bara are tinged with bitterness, but Mary Well's letter is the mildest I have ever read. Those who harshly criticize Miss Bara are people of little cast of mind, those who do not achieve and are jealous of those who do. Edward E. Jenkins,

1337 N. 30th St., Philadelphia, Pa.

VOTE FOR THEDA BARA.

Editor Onlooker Column, Morning Telegraph—

I am interested very much in the discussion concerning the acting ability of Theda Bara.

In my opinion, and that of numerous friends, Miss Bara is a very fine actress. We all miss her from the screen and hope to see her return shortly. I'd rather see one good picture with Theda Bara in it than a dozen of these modern pictures with their silly flapper heroines.

The movie house showing Theda's pictures will certainly get our money.

Respectfully,

INTERESTED.

(Miss Betty Margolis)

470 Purchase Street,

New Bedford, Mass.,

October 8, 1923.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

WILL HAYS RETURNS HOME; POLA NEGRI IN NEW ROLE

Head of Motion Picture Industry Arrives on Leviathan After Three Weeks in London. Says Exchange of Films by Different Nations Will Wipe Out Wars.

TO RESUME WORK AT ONCE

Will H. Hays is back in America after a three weeks' visit in London as the guest of Ambassador George Harvey. Mr. Hays refused to discuss the resignation of Ambassador Harvey in what he purposes to do after returning to the life if a private citizen, but said many things of interest concerning the films and one thing that should be framed and hung in every film office.

In an interview yesterday Mr. Hays stated that he had learned authoritatively in England that 90 per cent. of the film attractions there are American productions. This, he said, is a tremendous factor in placing the real American life and ideals before the people on the Continent, and he prophesied that motion pictures, through exchange between the various peoples of the world, will eventually wipe out wars and make for better understanding between nations. He cited a number of instances and said that if the Balkan States would know each other through pictures the enmities between them would dwindle.

It is interesting to note Mr. Hays's statement that 90 per cent. of the pictures are American-made, because there have been so many arguments on that score. Some of the English film editors claim that America does not control the English market. Mr. Hays will return to his office at 522 Fifth avenue at once and endeavor to make up for lost time. Apparently the current report that he will accept the position as chairman of the Republican party is without foundation. Mr. Hays has said that he will continue to be head of the motion picture industry until 1925.

Sol Lesser, who, curiously enough, went to Europe on the same boat with Will Hays, also returned on the Leviathan with him. Mr. Lesser visited London and Paris in connection with th ePrincipal Pictures Corporation. While abroad Mr. Lesser also arranged for special stories for his company. He interviewed Hall Caine, Maurice Materlinck and Arnold Bennet. He also arranged for a number of scientific pictures of insect life, to be used as educational films and for the aid of biology.

Peter Milne and the Sahara.

Peter Milne, scenario writer and publicist, has joined Edwin Carewe's jaunt to Biskra to make a picture called "A Son of the Desert." Mr. Milne will act as the Boswell of the expedition, writing back frequently to First National and the fa nmagazines to let them know what's goining on in the Sahara. The final contingent of the production unit will sail on November 10, meeting Mr. Carewe in Paris. From there they will go to Marseilles and then over to Algiers. On the return trip it is possible that some scenes will be made in Paris so tha tif the camera work may be completed before the unit sails for home. The filmin gwill take about three and a half months, it is estimated. Mr. Milne, before leaving, will purchase a map of Africa so that he can find out where Biskra is and invest in one of those books which promise "Perfect French in Ten Lessons."

Clara Bow Gets a New Job.

Now that Clara Bow has started, there is no stopping her and she is the busiest young person in captivity. After she joined Preferred Pictures, an arrangement was made with B. P. Schulberg whereby she joined the First National Company and played a part in "Black Oxen." Then she returned to Prefrred for "Mo-ame" and now we hear she is back at First National playing a flapper role in "The Swamp Angel" with Colleen Moore. If any one understands the psychology of flappers it is Clara, who knows all about them from personal experience.

Speaking of Preferred.

Waldemar Young, head of the Screen Writers' Guild and one of our well-known contributors to film literature, is again at his desk at the Schulberg Studios after one of the "courtesy visits" to another organization. This time his visit was made to Mary Pickford's studio, where he did the continuity for "Dorothy Vernon of Haddon Hall," the loan of his services having been arranged through Preferred Pictures.

WILL H. HAYS.



Photo by Capitol Service.

Who returned on the Leviathan yesterday after a three weeks' visit to London.

POLA NEGRI.



Photo by Eugene Richee.

She Will Be Starred in "Madame Sans Gene," the Victorien Sardou Play.

Actress Will Be Featured in "Madame Sans-Gene" as Soon as She Finishes "Mon Homme." Sidney Olcott and Forrest Halsey to Direct and Adapt Production.

IS WELL SUITED TO PART

That private wire of ours buzzed some interesting news yesterday when it became known that Pola Negri will play "Madame Sans Gene" as soon as she finishes "Mon Homme," which Herbert Brenon is now directing. Jesse Lacky made this decision yesterday and is summoning Sidney Olcott and Forrest Halsey to the Coast in the capacity of director and scenario writer for the lady. Mr. Halsey, who has been sick in the hospital for about two weeks, has started work on the adaptation of the play. Mr. Olcott will finish "The Humming Bird" with Gloria Swanson before he goes to the Coast. "Madame Sans Gene" is by Victorien Sardou and will afford the magnificent Pola a colorful role and the sort of thing that she knows how to do.

Schertsinger to Direct Him.

Victor Schertzinger has been retained by Metro to direct Jackie Coogan's second picture for them. This decision was reached after seeing "Long Live the King" on the screen. Jackie5s most recent picture. "A Boy of Flanders" is the title of the young man's next Metro film. It will be an adaptation of Louise De La Ramee's story. Madame De La Ramee is better known as Ouida, and "A Boy of Flanders" will be founded on her well-known story, "A Dog of Flanders," first published in 1909 and now in its eighteenth edition.

CLARA BOW.



Photo by Abbe.

She has been loaned to play in "The Swamp Angel," a First National Production.

"Yolanda" Is Finished.

The camera work on Marion Davies's production of "Yolanda," which was made entirely at the Cosmopolitan studio in this city and on location near the Boston Post Road at Stamford, has at last been finished. Robert Vignola, the director, will now give his attention to cutting the thousands of feet of film to nine or ten reels, a task which will probably take him three weeks or more. The actual filming on the productions took about four months.

To Meet in Washington.

The attention of theatre owners all over the country is focused on the convention to be held at Washington, October 30 and 31. Jake Wells, well known irginian exhibitor, is planning the get-together meeting, and he lets it be known that irginia, Maryland, District of Columbia, North Carolina, and in all probability Delaware, will be there when the roll is called. The New York men have been asked, but so far they have not yet said wheether or not they intend to take part in the meeting. There is some talk that Mr. Wells purposes planning a new natiional organization. His idea, according to some of the exhibitors, is to divide the country into twenty-six units instead of one big national organization. So far, all these exhibitor meetings have meant very little when it comes to the actual formation of another national organization, for despite all word to the contrary the M. P. T. O. A. seems to be built on solid rock, and it will take more than one meeting of exhibitors to shake it from its foundation.

Name the Fourteen Best.

The National Board of Review every so often comes out with a list of exceptional photo-plays. Any one's point of view on good and bad filming is always interesting, even if we do not always agree with them in their opinion. The list of Summer-Fall exceptional photo-plays and those which the National Board of Review respectfully calls to the attention of the motion picture patrons are as follows:

"Polikushka," Moscow Art Theatre Players.
"Scaramouche," Metro.
"Hollywood," Paramount.
"Merry-Go-Round," Universal.
"Monna Vanna," Fox.
"Main Street," Warner Brothers.
"Richard the Lion-Hearted," United Artists.
"The Green Goddess," Goldwyn-Cosmopolitan.
"The Call of the Wild," Pathe.
"The White Sisters," Inspiration Pictures, Inc.
"The Brass Bottle," Associated First National Pictures, Inc.
"The Hunchback of Notre Dame," Universal.
"Rosita," United Artists.
"Little Old New York," Goldwyn-Cosmopolitan.

CLIFT SIGNS WITH FOX; START DRIVE AGAINST TAX

Motion Picture Director Will Remain in This Country to Handle "Loyalties" for Organization With Which He Was First Associated Four Years Ago.

IS NOT AN ENGLISHMAN

Denison Clift will remain in this country. He has signed a contract with William Fox to direct "Loyalties," the Galsworthy play, which ran for many weeks at the Gaiety Theatre here in New York. Mr. Clift has had extraordinary success in the motion picture field abroad. As chief director for the Ideal Film Company of Britain he made some of the best pictures ever turned out in England. "This Freedom," by A. S. M. Hutchinson, was purchased by William Fox, and it was after seeing this picture that Mr. Fox was influenced to keep Mr. Clift in his employ. Contrary to general belief, Denison Clift is not an Englishman. He was born in this country and began his film work as a writer having been the author of scenarios in which Louise Glaum, Henry B. Walthall, Sessue Hayakawa and William S. Hart appeared. In 1919 Mr. Clift went to the Fox Film Company as head of the scenario department and a little later he directed pictures for William Fox, so that when he comes to the Fox Film Company it is like coming back home, for he went from the Fox Company to Europe, where he has been located for the last three years.

Off for Europe.

The film world will be well represented on the Berengaria, which sails for Europe to-day. Among the passengers will be Albert E. Smith, accompanied by his wife, who, as all th world knows, is the beautiful Jean Page. Dr. and Mrs. Gallivan, the latter being the sister of Winfield Sheehan, also are sailing, making the first loop of their honeymoon. Miss Sheehan has just become Mrs. Gallivan and Winfield Sheehan has just returned to take up the managerial reins at the Fox plant from Buffalo, whither he went to attend the wedding festivities of his favorite sister, and it is safe to surmise that he will be at the pier to-day with a large whie handkerchief and an American flag. Mr. Smith, who is president of the Vitagraph Company, will combine the two London organizations of the company in new quarters and will visit Paris, not only to look after the interest of the distributing organization there, but to note progress on the picture which Vitagraph is now making there.

SOL LESSER.



Photo by Woodbury.

Who is back from a month's trip to England where he bought stories for Principal Pictures.

MR. AND MRS. ALBERT E. SMITH.



Who Are Sailing on the Berengaria To-day for a Visit to Great Britain Where He Will Study Film Conditions.

Sydney Cohen, Charles O'Reilly and William Brandt Are Among Fifteen Exhibitors Who Attend Luncheon and Conference at Hotel Astor.

HARMONY IS IN THE WIND

A meeting of exhibitors was held yesterday at the Astor Hotel for the purpose of planning ways and means of raising money to fight the admission tax. Meetings of exhibitors are very common in the film industry and nothing to write home about, but when Sydney S. Cohen, Charles O'Reilly and William Brandt all sit down at one table there is something out of the ordinary happening. All of these men and twelve others attended a luncheon given for the sole purpose of concentrating on all legislation pertaining to the admission tax, which still continues to be the bane of every exhibitor's life.

The twelve other men who completed the coterie of fifteen were Samuel Berman, Samuel Moross, L. B. Blumenthal, Lee Ochs, John Manheimer, Bernard Edelhertz, Sol Raives, Hyman Rachmiel, Harry Traub, Charles Steiner, Arthur Hirsh, and Sol Brill. Resolutions were adopted on the moot question of admission tax, and these will be discussed at the weekly luncheon of the Theatre Owners' Chamber of Commerce.

Those on the inside are intimating that the get together luncheon yesterday means more than just an effort to rid the industry of the troublesome tax levied during the war and continuing after nearly every other tax of the kind has been discontinued. It is whispered that Sydney Cohen, Charles O'Reilly and William Brandt, each one of them the head of a theatre owners' organization, would not take luncheon together unless there was not some big movement toward harmony in the wind. All the big headliners were there with the exception of Senator James J. Walker, and it looks as if there might be something brewing.

Back From Nassau.

Curtis Benton, author of "The Uninvited Guest," has returned from Nassau in the Bahamas, where he has been supervising his brain child for the past few weeks. Metro, it will be remembered, is making this picture. That is, to be correct, J. E. Williamson is making it to be released through Metro. It will be made undersea and is the first color picture to be so treated. The idea is new, part of the film being in black and white and the undersea scenes changing to varied tints and tones. There are five characters in the cast—Maurice (Lefty) Flynn, Louis Wolheim, Jean Calley, Mary McLaren and William Bailey. Mr. Benton will probably be in pictures for some time to come. He has started negotiations with another company for a series of his original stories.

Announces New Business.

Robert W. Priest, of whom we have not heard for some time, is again in the limelight of motion pictures. He just announces the formation of a new non-theatrical service company for the sale of Simplex projectors, fire-proof booths and screens as well as the distribution of educational motion pictures, photo-plays and comedies such as are used in schools, churches and other non-theatrical places. Mr. Priest is president of the new company, George C. Beach, chairman of the board of directors; H. H. Cudmore, general sales manager, and R. Cameron, projection engineer. Mr. Cameron's wife, who recently underwent a very serious operation, is very ill in a hospital.

A Line or Two.

Tom J. Geraghty took Charlie Chaplin to the world's series and for several reasons is very sorry he did. After one of the games they were literally mobbed and ten policemen were necessary to get them out of the grounds and into an automobile. In the crush Tom lost a walking stick and part of his overcoat. He is very anxious to get back the cane, as it was given to him as a birthday present by Mary and Doug. It has his initials on a silver band.

PAST PERFORMANCES

By LYMAN BROWN.

ON THE SUBWAY CIRCUIT THIS WEEK.

"The Lady in Ermine" (Teller's Theatre.)

HARRY K. MORTON—Who is playing the role of Suitangi in "The Lady in Ermine" at the Teller's Theatre in Brooklyn, was born in Decatur, Ala. He made his debut in a juvenile company of "Pinafore." He became a junior member in vaudeville with his father and mother. Accobatics were always a happy pastime for him, with the result he toured with a grand opera company playing principally the clown in the troupe of actors in "Pagliacci." Again into vaudeville but this time he was billed, Morton, Temple and Morton. He then was starred at the head of his own burlesque companies for a few seasons before he was discovered, like many of our other greatest comedians of the day, and recruited for Broadway production, in which he has been either starred or featured namely: "The Greenwich Village Follies" (the first of the series,) "The Sweetheart Shop," in which he toured from the Atlantic to the Pacific coast and back, "Love Dreams," "Under the Bamboo Tree," "Springtime of Youth" and "Bal Tabarin."

ZELLA RUSSELL—Was born in Worcester, Mass. Is a graduate of the Boston Conservatory of Music, being a skilled pianist and 'cellist. Miss Russell made her debut as a "single" in vaudeville, from which she was signed as an extra added feature with the Harry K. Morton production in burlesque. Soon after they were married and have never been separated since. Miss Russell has also appeared in "The Sweetheart Shop," "Under the Bamboo Tree," "Springtime of Youth" and "Bal Tabarin."

WALTER WOOLF—Happened on the stage through amateur production in his home town, Salt Lake City, Utah, with Wanda Lyon, now playing in "In Love With Love," and Betty Compson, the movie star, also in the cast. Salt Lake City really claims him for he spent most of his boyhood days there, but he was actually born in San Francisco. He sang in the Mormon choir, worked in a bank, shoe store and office. He left Salt Lake City with a young piano player fully determined on a theatrical career of instant success. They journeyed to Chicago, playing en route anywhere and everywhere in between. After that a real vaudeville date was secured for him, followed by a season on the Chautauqua circuit. Broadway debut was made at the Winter Garden in "The Passing Show of 1919." More recent engagements: "Florodora," "The Last Waltz," and now "The Lady in Ermine."

"The Awful Truth (Riviera Theatre.)

INA CLAIRE—Was born in Washington. Debut was made in vaudeville playing all the principal music halls throughout the country and acclaimed by all as a great mimic. Her first real production was in support of Richard Carle in "Jumping Jupiter," at the New York Theatre. Prudence in "The Quaker Girl," at the Park Theatre, started her on the road to stardom. After that principal appearances were: "The Honeymoon Express," "The Girl From Utah" in London, as well as "The Belle of Bond Street," returned here for "Lady Luxury," "Follies of 1915" and "Follies of 1916," from which David Belasco took her for "Polly With a Past" and "The Gold Diggers." Year before she played "Bluebeard's Eighth Wife" at the Ritz Theatre.

BRUCE MRAE—Was born in India. Educated at Boulogne-sur-Mer, France. Debut on stage made at Proctor's Twenty-third Street here in "Thermidor." After that appeared in support of all our most prominent stars: Olga Nethersole, the late Herbert Kelcey, Effie Shannon, William Gillette, Julia Marlowe, Ethel Barrymore and Ina Claire. His more important plays: "The Flag Lieutenant," "The Commanding Officer," "The Lily," "Nobody's Widow," "Years of Discretion," "Nearly Married," "The Great Pursuit," "Come Out of the Kitchen," "Daddies" and "The Gold Diggers." Mr. McRae will later this season play in "The Alarm Clock."

CORA WITHERSPOON—Was born in New Orleans. Made her debut in stock. Her first real chance came as Miss Merk in "The Concert," with Leo Ditrichstein, with whom she also played in "The King." More recently Miss Witherspoon has appeared in "Lilies of the Field" and "The Alarm Clock."

"Romeo and Juliet" (Majestic Theatre.)

JANE COWL—Was born in Boston. Her debut was made in "Sweet Kitty Bellairs" under the direction of David Belasco, with whom she also played under in "The Music Master," "The Rose of the Rancho," "A Grand Army Man," "The Easiest Way" and "Is Matrimony a Failure?" After that she appeared in "The Gamblers" and then her greatest success as Mary Turner in "Within the Law" at the Eltinge Theatre. Recent engagements, "Common Clay," "Lilac Time," "Peter Ibbetson," "Information, Picase," "The Crowded Hour," "Smilin' Through." Miss Cowl has also appeared with several stock companies, notably Union Hill.

ROLLO PETERS—Has appeared in and around New York in various community theatres as well as the Theatre Guild. First attracted attention as leading man with Elsie Ferguson in "The Varying Shore" at the Hudson Theatre, and later with Miss Cowl in "Malvaloca."

DENNIS KING—Was born in England and after several productions there came over here with "Monsieur Beaucaire" at the New Amsterdam Theatre. Played a season of Summer stock in Washington, D. C. and on tour with "Bluebeard's Eighth Wife" before "Happy Go Lucky" and "The Lucky One" with the Theatre Guild. He has now firmly established himself as Mercutio in "Romeo and Juliet."

"Up She Goes" (Bronx Opera House.)

NANCY WELFORD—is the daughter of the well known comedian, Dallas Welford. Miss Welford appeared for several years in vaudeville and first gained recognition with the George White "Scandals." After which she played a short vaudeville tour with the late William Rock in vaudeville, where Edward Royce discovered her and gave her a small part in his "Orange Blossoms." After the withdrawal of Edith Day from the cast Miss Welford jumped into the lead and was next featured in "Cinders" at the Dresden Theatre.

JOHN BARKER—got his taste for the theatre through his entertainments while in the navy. When the war was over he jumped into vaudeville doing a single. Mr. Ziegfeld then signed him for general understudy with "Sally" and at the end of the run in Chicago and for the rest of the season Mr. Barker played the leading part opposite Marilyn Miller.

RICHARD GALLAGHER — was born in Terre Haute. Originally planned to be a civil engineer and was, therefore, sent to the Polytechnic Institute to study. Vaudeville engagements started his career as an actor with male partners and later with his wife, Irene Martin. His first production in New York was "Up in the Clouds" at the Forty-fourth Street Theatre.

LILLIAN BURTON.



Photo by Strand.

Of the Team Hanson & Burton, Who Have a New Act Called "The Magic Man and His Magical Maid" Soon Coming to the Palace.

Gay Scarfs Flaunt Their Colors at Biarritz.

By ELEANOR GUNN.

Biarritz, Switzerland. — Cosmopolitan to a degree, Biarritz has not only a limited English and American element, but quantities of Spaniards and some Algerians, together with a very distinguished French set.

The general keen interest in tennis and polo, and, to a lesser extent, in golf, argues well for the future of sports clothes the world over. Certainly they are worn here from morning until a late dinner hour—tea time not excepted.

There may seem an irritating monotony relating to reports of the supremacy of yellow in sports attire, but Biarritz, Deauville and Dinard tell the same story as far as color is concerned, white and yellow leading, the yellows deepening to orange. Yellow sports coats with orange silk scarfs, yellow felts with suede hats all are repeated here, but few all yellow costumes, the exception to this being yellow boucle suits and dresses, of which there are a few.

The arrangement of the scarf is exceedingly chic here. Whether the newer long, narrow scarf or the square handkerchief, it is taken cornerwise, wound around the throat and knotted, the long end cascading down the back. The scarf is worn even to a greater extent here than at Deauville; and, by the way, Biarritz takes credit for its origin, as the fishermen invariably have one knotted about their throats. One also finds one end of the scarf draped about the crown of a hat, the other wound about the throat, either drawn over or through the brim.

Plaid scarfs, both wool (Scotch tartans) or silk, are also much in evidence, sometimes with hats to match, and certain types of knitted silk mufflers, really men's scarfs, are also worn. No really smart woman at Biarritz is without a variety of scarfs and wears them with white, sleeveless frocks, knitted dresses, suits and all sorts of costumes. Some of them have floral designs and others are batik. The main thing is to wear a scarf and wear it not about your shoulders, but tightly around your throat.

Among the interesting knitted suits was one of all white silk tricot, excepting for the collar and pockets, which were in brilliant woo flowers. It is important to note, too, that a number of sweaters are worn, all coat types with novelty fronts, plain sleeves and back, and no belts. These are in very brilliant designs and colors. In several instances a knitted costume has been topped by a cloche of the same fabric. The newer type of knitted suit, which has a longer coat in contrast to the skirt, is also represented at Biarritz.

In hats the cloche leads, and is often in perforated suede and sometimes, when not perforated, has a fringed edge. Black, yellow, white and almond-green in the order named are best, bound and banded with ribbon toward the back.

Tan leather shoes with white stockings and skirts are an interesting note—white shoes also, of course, but no colors are worn, excepting by a few Americans. The prominence of brown satin slippers for afternoon may be recalled by this mention of tan shoes for sportswear.

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ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

WALKER AND COHEN JOIN TO FIGHT ADMISSION TAX

Common Cause Brings Two Together at T. O. C. C. Luncheon for First Time in More Than a Year—Senator Watching Goldwyn Cosmopolitan Suits.

LOEW'S RESIGNATION ACCEPTED

THE Theatre Owners' Chamber of Commerce luncheon yesterday was remarkable for one thing. It brought Senator James J. Walker and Sydney Cohen together for the first time since the memorable battle in Washington a year ago last May. A common cause was responsible for the appearance of these two important factors in exhibitor circles. That common cause is the battle that is to be waged against the admission tax.

It was decided by the Theatre Owners' Chamber of Commerce to endorse the National Motion Picture Day, November 19, and to take 25 per cent. of the money raised on that day to fight all legislative matters that come up, especially the admission tax legislation. In fact when the resolutions were adopted on Monday at a meeting of fifteen exhibitors, the admission tax was the thought in the minds of these men when it was decided to recommend that 25 per cent. of the proceeds of National Motion Picture Day be devoted to fighting motion picture legislation.

Marcus Loew's resignation was officially accepted yesterday. Mr. Loew, with Mr. Fox and B. S. Moss, were asked to appear before the board of directors of the T. O. C. C. to explain why they agreed to pay the motion picture machine operators 22 1-2 per cent. in salary without waiting for the matter to be settled by the Chamber of Commerce as a whole. Mr. Loew appeared before the board last Thursday to present his resignation. Mr. Fox and Mr. Moss have been asked to appear October 25, and it is assumed they will follow in Mr. Loew's footsteps and present their resignations also.

One of Senator Walker's chief reasons for appearing at the Chamber of Commerce luncheon yesterday was to discuss with the members the most recent cases brought against the Goldwyn-Cosmopolitan Company for alleged breach of contract. Although first blood has gone to William Randolph Hearst for all these cases, it was decided yesterday to fight any further cases where "Enemies of Women" and "Little Old New York" were shown in a theatre where they were booked by Goldwyn instead of in a theatre where they were booked by Famous Players-Lasky before Mr. Hearst joined Goldwyn. The meeting lasted until after 6 o'clock and was, as one of the members said, one of the most harmonious ever held at the Astor. After all these months of disagreement it begins to look as if the exhibitors will work in harmony again.

Anderson Gets Hampton Films.

Carl Anderson, head of the newly formed Anderson Pictures Corporation, has just announced his outright purchase of a series of films known under the title of "Great Authors Productions," one of the Benjamin B. Hampton enterprises. This will give Mr. Anderson ownership of seven features and in addition he obtains the rights to several stories and scenarios which have not yet been screened, but which will now be used by the various production units which are becoming affiliated with the Anderson organization.

Among the features which passed to Mr. Anderson as the result of the Hampton deal are "The Westerners," a seven-reel feature, based on a story by Stewart Edward White; "The Saze Brusher," a Western film, by Emerson Hough. In the former picture are Roy Stewart and Robert McKim; in the latter, Mr. Stewart and Marguerite de la Motte. Others include "The Dwelling Place of Light," from the novel by Winston Churchill; "The Spenders," taken from Harry Leon Wilson's comedy-drama; Clara Louise Burnham's "Hearts Haven," and "The Gray Dawn," another Stewart Edward White story.

Martin J. Heyl, vice president of the Anderson Company, who has been in New York some time, is leaving shortly for Los Angeles to supervise the organization's new production activities.

Fredman Coming Act. 21st.

In the Turn of the Crank Sunday we said that Ernest Fredman had arrived in this country. Our information came from a letter sent from England. Apparently we were misinformed. Mr. Fredman does not reach here until October 21. When he gets here he will be a guest of honor at a luncheon given to introduce him to the American motion picture industry. Mr. Fredman is editor of The Film Rentor and Motion Picture News of London.

ABE WARNER.



Photo by Evans.

Who leaves the hospital to-day for Atlantic City to recuperate from a six weeks' illness.

JACK HOLT.



He Has Been Chosen by Jesse Lasky to Play the Leading Role in "North of 36."

"The Woman on the Jury" Is to Be Filmed by Associated First National Under the Direction of Harry O. Hoyt—Work on Production to Start at Once.

FREDMAN HERE OCT. 21

There has been spirited bidding for "The Woman on the Jury," the A. H. Woods play which has been running at the Eltinge Theatre for the past few weeks and doing a very good business. We should have said spirited bidding for the motion picture rights. Associated First National seems to have won the plum and has purchased the filming privileges.

Harry O. Hoyt, who will direct the film version, is choosing the cast and Marie O'Hara is busy writing the continuity for the picture. As you can see by this, it will be put into production very soon. In fact we understand work will be begun any day now.

"The Woman on the Jury" has a good theme for a motion picture and in the opinion of many of our best critics will make as good if not a better picture than a play. The story, for the most part, deals with a woman, who with her husband is empaneled on a jury in a murder case. To save the accused girl the woman on the jury has to bare her own scarlet past. A dramatic situation for those who like their motion pictures with plenty of plot.

Schenck Arrived Yesjerday.

Joseph Schenck arrived in New York yesterday. He was accompanied by Constance Talmadge and Mrs. Margaret Talmadge, who are coming here on a holiday and to get some new clothes. Mr. Schenck expects to be as busy as the proverbial bee while in the city engaging stories for his three stars, Norma and Constance Talmadge and Buster Keaton. Norma did not come with her husband for the reason that she is busy making "Secrets" her next picture.

CONSTANCE TALMADGE.



Who arrived here yesterday with her brother-in-law, Joseph Schenck.

Arliss to Be Knighted.

Word received at the Distinctive Pictures Corporation from what they say is a reliable and authentic source, says that George Arliss is to be knighted by the British Government very shortly. At the present time he is appearing in London in "The Green Goddess." That is the stage version of Wm. Archer's play. The film version has not reached England yet. The late Sir Herbert Beerbohm Tree was the last possessor of a baronetcy to appear in pictures made in the United States. But he was distinctly an English product. George Arliss, on the other hand, although he is English, has attained his position in America. Distinctive Pictures has been given to understand that even if Mr. Arliss is knighted he will continue to work in America as heretofore.

Carl Laemmle at the Coast.

Without any preparation and rather unexpectedly, Carl Laemmle departed for the Coast Saturday. He has gone to keep an eye on production at Universal City and will be gone for some weeks. Mr. Laemmle only came back from Europe a month ago and this is his first trip to California in some months. We understand production is still going along merrily at the Universal plant.

Krock Out.

Arthur Krock is out of the Hay's organization. He resigned to go to the World as assistant to Ralph Pulitzer. It is a very wise move on the part of Mr. Krock, as, efficient a newspaper man as he is understood to be, he was not cut out for a part in the motion picture industry. The motion picture business is a craft all its own and there are few people who come into it without some experience who are able to get its psychology. Sometimes we think people who make good in pictures are born, not made. We see so many brilliant men trying to get under the skin of the industry and make a lamentable failure. It is a language and a business all its own.

Marc Lachman to Go Abroad.

A nice little sea voyage has been bestowed on Mr. Lachman by the Universal Company, and Mr. Lachman is the envy of all the Universalites, who were hoping to be chosen for this job. He will go to London to exploit "The Hunchback of Notre Dame," and to see that it is properly presented to the British public. Speaking of "The Hunchback," an anniversary celebration will be held at the Astor Theatre Monday evening, when the 100th performance of this picture will be given. Plans are under way for special features for this occasion. Lon Chaney, Patsy Ruth Miller, Ernest Torrence, Tully Marshall, Raymond Hatton, Norman Kerry and other stars in the picture have sent telegrams of congratulation to the management.

CRUZE STARTS "NORTH OF 36"; DOOLITTLE TO TAKE BRIDE

Has Carte Blanche From Lasky to Put This Emerson Hough Story in the Same Class as a Picture With "The Covered Wagon" — Jack Holt Leads.

NOW ON LOCATION SURVEY

With "The Covered Wagon" as a criterion James Cruze has started work on "North of '36," also an Emerson Hough story, with permission from Jesse L. Lasky to go ahead and do anything he thinks necessary to make a picture that will be in "The Covered Wagon" class. Mr. Cruze is taking Mr. Lasky at his word and yesterday he began the first scenes on the picture. He left Hollywood with a corps of cameramen and other technicians on location survey work, to be gone ten days or more. The actual work of filming will start in about three weeks.

"North of '36" tells a story of the pioneer days that bridged the gap between Indian warfare and America's early days. Jack Holt has been chosen for the leading role, and Ernest Torrence for one of the principal characters. Considerable interest has centered around the selection of Mr. Holt, since J. Warren Kerrigan staged a remarkable comeback following his work in "The Covered Wagon." A part in a successful picture such as "The Covered Wagon" always enhances an actor's value, not that Mr. Holt needs any exploitation of this kind, but that a good picture never hurts any one.

M. C. Levee Gets "Torment."

Word comes from the Coast that M. C. Levee has purchased the motion picture rights to William Pelley's story, "Torment," and is about to produce it as the next Maurice Tourneur film for First National. The adaptation is being made by Fred Myton and steps are now being taken to build several large sets in Northern California for camera work. The casting of the picture is about to be started, and as soon as the film is well under way, Mr. Levee will probably come to New York to arrange for the rights to some more material and to close a contract for 50,000 worth of furniture of different periods, to be used in the new leasing department of the United Studios. A new $100,000 concrete building is now being erected to house the props. It is understood that the new leasing department will not only provide settings to producers who are making pictures at the United Studios, but will serve Hollywood in general.

Rennie With Burr.

James Rennie has been engaged by C. C. Burr as leading man in "Restless Wives" with Doris Kenyon. Mr. Rennie has just finished playing in "His Children's Children" for Famous Players Lasky and apparently he does not intend to return to the stage right away. His last stage vehicle was "Shore Leave" with Frances Starr. Mr. Rennie's wife, Dorothy Gish, is sailing for Italy this week and since he is not going with her he has decided the best thing to do is to keep busy. Young Rennie seems to keep busy all the time for he is much sought after by both stage and motion picture producers as a juvenile lead.

GEORGE ARLISS.

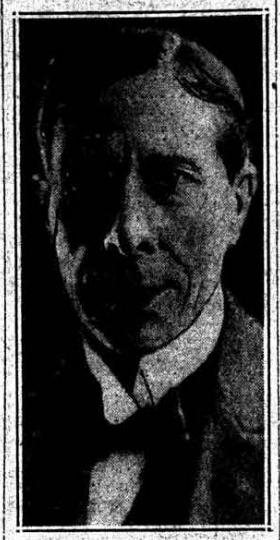


Photo by Apeda.

Who Will Be Knighted by King George.

LOIS WILSON.



Photo by Edward Thayer Monroe.

She Arrived a Few Days Ago to Play Opposite Thomas Meighan in "Pied Piper Malone."

Head of Selznick Company, 44 Years Old, Will Marry Miss Georgette Leiter, 18, of Kansas City, on October 24. License Was Issued Yesterday.

FATTY ARBUCKLE IN TOWN

Love not only laughs at locksmiths but at age as well. Here we have William C. J. Doolittle, formerly a Utica banker and now the head of the Selznick Company marrying an eighteen-year-old girl. The lady's name is Georgette Leiter and she comes from Kansas City. Mr. Doolittle, who is 44 and a widower, obtained a license to marry Miss Leiter yesterday. They will take their vows October 24 at St. Agnes's Chapel, before Rev. Dr. H. M. Bellinge.

Almost any girl dreams of either marrying a bank president or a motion picture magnate. Although Mr. Doolittle went to the Municipal Building with his bride-to-be yesterday to obtain the license he was not too busy to attend to a little business. He signed a contract with Graham Wilcox, producer of Betty Compson's picture, "Woman to Woman," for its release in this contry. This is the picture that Miss Compson made abroad and was paid a salary that has made all the other girls sit up and take notice.

Abe Warner to Leave Hospital.

The many friends of Abe Warner will rejoice to hear that he is leaving the hospital to-day, after spending four weeks there with typhoid fever. Mr. Warner is going to Atlantic City for two weeks to recuperate, and he says any of his friends who are down in that neighborhood will be very welcome as he expects to be lonely. His address will be the Ambassador Hotel.

We Beg Pardon.

Mistakes will happen in the best regulated families and although we admit they should not happen they do despite our care. For instance, October 2 under the caption on a photograph of Charles Whittaker we said he had been made publicity man for Sawyer & Lubin. Any one knows that that is not true. Mr. Whittaker has been engaged in an editorial capacity by Sawyer & Lubin to select vehicles for Barbara La Marr. Her Ennis is in charge of publicity and ites to tell us of our mistake. We no one who knows Charles Whit and what he has done as a scen writer would see that such a line incorrect. Also, every one who knows Mr. Ennis knows he has been in charge of publicity for S. & L. for some time.

The Bankers Eat.

The executives of the Commercial Trust Company gave a banquet last night and after the banquet betook themselves to the Astor Theatre to witness the performance of Lon Chaney as "The Hunchback of Notre Dame." Our friend, H. R. Moore, president of this institution, likes motion pictures, and A. H. Giannini, chairman of the board of directors, is not only a film fan, but he has been known to invest considerable money in prospective productions.

Fatty Arbuckle in Town.

Although Fatty Arbuckle has remained very quiet since he reached town, he is here and has been at the various cafes during the past week. It is said that Mr. Arbuckle has no intention making any public appearance and that his visit here is merely to look the ground over with a view to making some arrangements for his future.

Lois Wilson to Play Opposite Meighan.

Lois Wilson, who reached town a few days ago, came for the purpose of playing opposite Thomas Meighan in "Pied Piper Malone," an original story written by Booth Tarkington especially for Meighan.

A Line or Two.

We understand that Edwin Carewe played a game of golf with Gene Sarazen, but that Sarazen was blindfolded during the game. We hoped to have a picture to go with this, but as yet nothing has been forthcoming to prove that the meet actually did take place.

SENATORS CONDEMN ATTACK OF BRYAN ON GOVERNOR SMITH

By E. B. SMITH.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Oct. 16.

Without exception, the dozen or more Senators and Congressmen whom I have interviewed regarding the slur launched by W. J. Bryan against Governor Smith of New York, denounce Bryan's insulting reference to the Governor as a wholly gratuitous piece of impudence. A week or so ago this monumental mischief maker and marplot extraordinary made an unprovoked attack on Senator Underwood. Referring to his most recent exhibition, a prominent Southern Senator said: "Here in Washington, in the presence of a vast audience, Bryan, with his accustomed effrontery and disregard of the ordinary amenities of life, declared he wished it were possible to trade the Democratic Governor of New York for 'this Republican,' meaning Governor Pinchot. This is beautiful talk from a man who has won his way to fame and great wealth by virtue of the favor bestowed upon him by the Democratic party. All his life he has capitalized that favor, though at no stage of his career was he worthy of it. Now, with unsurpassed ingratitude, he goes out of his way to assault two of the outstanding leaders of the party, simply because they do not do him obeisance and coincide with his narrow and fanatical prohibition preachments. In my opinion, this disorganizer has been tolerated too long for the party welfare, and the very best thing that could happen would be to have him read out of the Democratic party. New York took his measure long ago, and that no doubt accounts in part for his vindictiveness against the Chief Executive of that State. New York has had a truer conception of the real Bryan than the people of any other section, and this latest revelation of his character shows how accurate that estimate was.

Forcing Coolidge's Hand.

Governor Gifford Pinchot has been a star performer in this great conclave of the drys that have met in Washington to see where they "are at," and it must be conceded that he has done more in the way of stirring up the delegates than all the rest of the orators combined. He has told them many unpalatable truths, many things they knew to be true, but had much rather been left unsaid. Among other things, he charged that the law had been a failure because there ha[d] been no sincere, intelligent and natio[nal] effort made to enforce it. Especially did his audience sit up and take notice when the assertion was made that right here in Washington disrespect shown the Eighteenth Amendment and the Volstead law had been flagrant, and that the Capital City was a leader among the lawbreakers. High officials of the United States Government were included in the list who showed contempt for the prohibition enactments. Worst of all, said Pinchot, certain agents of the Government entrusted with the enforcement of the act winked at its violation because they were getting paid $6 or $7 per barrel for all the beer handled by the bootleggers. This was not the line of talk that Federal Prohibition Commissioner Haynes had set before the conference, but after listening to both men, it was easy to see that the delegates believed that Pinchot was telling the truth, while Haynes was telling them only the pleasant side of the case. The most remarkable phase of the Pennsylvanian's deliverance, however, was his appeal to President Coolidge to take personal and immediate charge of the war against illicit booze; to put himself, Calvin Coolidge, in propria personæ—not officially—in the van of the fighting legions, even as George Washington did when there was a whisky rebellion engineered by one Shay in the Keystone State in the nation's early days. Bets of 10 to 1 are being freely offered that the President will not respond to the Pinchot invitation. He has troubles enough of his own.

Fighting for Delegates.

A lively fight is going on down in Texas between the friends of Messrs. McAdoo and Underwood for delegates to the Democratic National Convention. Mr. McAdoo got an earlier start and some of his supporters are counted among the smoothest politicians in the Lone Star State. The Underwood men have only recently begun to organize, but they are in earnest, and from now on will make a vigorous campaign for their favorite. It will add greatly to the prestige of any candidate for the Presidency to win the forty delegates from that State, a number exceeded only by New York, Pennsylvania, Illinois and Ohio. From private sources I get word that the Texas voters are apathetic and listless regarding the personality of any of the avowed aspirants for White House honors, but that if any orator in that Jumbo Commonwealth wants to get "three rousing cheers," all he has to do is to enunciate the name of Henry Ford.

Uncle Peter's Close Call.

The following extract from a lady residing in a town down in Dixie shows that some people in that section are also unmindful of Volstead: "I have a friend," she writes, "who, with the help of her husband, tries to make everything in the bootleg way she can. It is needless to say that all their concoctions are awful, and I am afraid to drink any of it, but they will insist on sending me a bottle every little while. The other day the usual contribution came along, but I gave it to Uncle Peter, the old colored man who has waited upon us so many years that he seems like one of the family. Peter had just started to his own cottage, so with thanks and grins he took the bottle and, wrapping it in his handkerchief, put it in his hip pocket. In a few minutes he was back almost in a state of collapse, his eyes rolling, his face twitching, his clothing wet, and in his hands a lot of glass fragments. The bottle had exploded the minute he got out of my sight, and when I condoled with him, he said: 'Thank God, missus, it 'sploded befo' I got it inside me, kaze I sure would uv been one dead nigger if it ever had went down me.'"

Will Speak in Kentucky.

Senator Copeland of New York, after completing his engagement at the Dallas State Fair the latter part of the month, will journey to Kentucky, where he will make one or two speeches in behalf of the Democratic gubernatorial candidate, Representative Fields. The outlook is said to be very favorable to the Democrats, and it is of prime importance that they carry the State this year in order to get a good start for the greater contest of 1924.

JEWISH CONGRESS AGREES.

Zangwill and Body Argue for Two Hours Over Palestine.

The differences of opinion between the Congress and Israel Zangwell were completely ironed out at the meeting of the Palestine Committee, which, after two and a half hours of discussion, unanimously agreed on a resolution demanding that the administration of Palestine carry out the obligation assumed by Britain under the mandate.

WHOLE STONE FAMILY IN "STEPPING STONES"

Fred, His Daughter Dorothy and Allene Crater All Open in Play at New Haven.

(Special Dispatch to The Morning Telegraph.)

NEW HAVEN, Ct., Oct. 16.

Fred Stone appeared to-night at the Shubert Theatre for the first time in a new fantastic musical play, "The Stepping Stones," under the direction of Charles Diffingham. The music is by Jerome Kern, the book by Anne Caldwell and R. H. Burnside. Miss Caldwell wrote the lyrics and Burnside staged the spectacle.

Stone has a most congenial role, which gives him ample comedy opportunities, dance numbers and new characteristic stunts.

"The Stepping Stones" is notable for the formal debut of the star's daughter, Dorothy, while her mother, Allene Crater, returns to the stage for this production.

Other principals include Evelyn Herbert, Primrose Caryll, Roy Hoyer, Oscar Ragland, John Lambert, George Hermann, the Brightons and Tiller's Sunshine Girls. After playing Hartford and Providence Fred Stone and "The Stepping Stones" go to New York for the season.

EDISON WILL OPEN ELECTRICAL SHOW

At the throwing of a switch this afternoon by Thomas A. Edison, thousands of lights in the Grand Central Palace will ash to life and hundreds of motors will start revolving, initiating the annual Electrical and Industrial Exposition. It will continue for ten days, and will attract thousands of visitors who will come to study the marvels of electricity.

The opening of the exposition will follow a busy day for the inventor. He will leave his laboratory in Orange at noon to attend a luncheon at the Biltmore, where he will be greeted by the leaders of the local electrical industry. Members of the Electrical Board of Trade of New York and officials of the local electric light companies will be among those present. There will be speeches by Arthur Williams, president of the Electrical Show Company, and by John W. Lieb, vice president of the New York Edison Company.

From the luncheon Mr. Edison and his party will go to the Forty-eighth Street Theatre, where the Edison Company's film, "At Your Service," showing the electrical resources of the city, will be presented for the first time. Mr. Lieb will also speak here, as will Charles L. Eldlitz, the czar of the local electrical men.

From the theatre they will go to the Grand Central Palace, where the switch will be thrown and the exposition opened. After this the inventor will inspect the hundreds of exhibits showing the uses of electricity in the home and in industry.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

T. O. C. C. PASSES RESOLUTION TO BACK MOTION PICTURE DAY

O'Reilly, Brandt and Cohen, Factions in Exhibitor Ranks, Now in Full Accord—Will Set Aside Percentage of November 19 Receipts to Fight Admission Tax.

KEATON TO PLAY "MERTON"?

FOLLOWING the sessions of the past week at the Hotel Astor of the formerly estranged members of the three main exhibitor units in this part of the country, Sidney S. Cohen's Motion Picture Theatre Owners of America, Charles O'Reilly's Theatre Owners Chamber of Commerce and Wm. Brandt's Motion Picture Theatre Owners of New York State, a further indication that a state of almost complete accord has again been reached is seen in the statement issued yesterday by the Theatre Owners' Chamber of Commerce, in which National Motion Picture Day on November 19 is unanimously endorsed, following a resolution presented by the special committee of fifteen appointed to look into the matter.

The meetings at the Astor have been attended by all of the most prominent men in the three organizations, and it was apparent that some arrangement would be affected for united celebration on November 19 and for the raising of funds to fight the Admission Tax Law and other film theatre ills.

The entire program as discussed at these gatherings is whole-heartedly endorsed by the T. O. C. C. The resolution is as follows:

"Resolved, That the Theatre Owners' Chamber of Commerce endorse National Motion Picture Day, November 19, 1923, and urges its members to contribute twenty-five per cent. of the receipts of their theatres on that day, to a committee to be appointed by the president, to carry out the purpose of this resolution.

"The special committee which prepared the resolution met on the previous day and was composed of the following members:

"Sydney S. Cohen, Charles L. O'Reilly, William Brandt, Sol Raives, John Manheimer, Hyman Raehmiel, B. Edelhurtz, Charles Moses, Arthur Hirsch, Harry Traub, L. Blumenthal, Sol Brill and Charles Steiner.

"The carrying out of this resolution by our members will be of advantage to the industry in general and to the theatre owners in particular. Many prominent exhibitors in the Metropolitan zone were present, as was also Senator James J. Walker.

"Addresses were made by the president of the National organization, Sydney S. Cohen; president of the State Organization, William Brandt, and by Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, and many other members.

"Gratifying harmony exists, which speaks well for co-operation in putting over National Motion Picture Day. The following committee has been appointed by the president of the chamber to carry out the spirit and purpose of the resolution:

"Borough of Manhattan—J. Arthur Hirsch, Morris Needles, Louis Schneider, J. Louis Geller, William Landau, Harry Traub, A. J. Wolf, Sol Raives, Jack Schwartz, Benjamin Knoble, J. Alton Bradbury, H. Yaffa, Sol Saphier, Charles Steiner, J. Elpern, Lee Ochs, Max Silverman, Nathan Block and B. Sherman.

"Borough of the Bronx—Bernard Groh, Joseph Weinstock, Henry Sucsman, Charles Goldreyer, Clarence Cohen and Joseph Jaime.

"Borough of Brooklyn — Samuel Schwartz, Samuel Rhonheimer, John Manheimer, Ruddy Sanders, A. H. Eisenstadt, Philip Rosenson, Max Barr, Arthur Rapf, William Small, Otto Lederer, Abraham Schwartz, Samuel Sonin, Hyman Rachmiel and S. Rinsler.

"Borough of Queens — Charles Schwartz, Hy Gainsboro, Sol Brill, J. Goldberg and B. Rosassy.

"Borough of Richmond—Charles Moses and Leon Rosenblatt.

"Northern New Jersey—Joseph Seider, David Keiserstein, Louis Rosenthal and Joseph Stern.

Al Kaufman Laid Up.

Al Kaufman, who injured himself with a golf stick while playing golf last week, is confined to his room at the Algonquin. His doctor says he will be well by Friday and has promised him that he may return to his desk. Meanwhile he doesn't mind who knows that he is able to receive callers, and all those who do not want a job are welcome.

George Fawcett Switches.

George Fawcett, who has just completed his work with Glenn Hunter in "West of the Water Tower," has moved into an adjoining set and is now taking the role of Captain Clark in Thomas Meighan's new picture for Paramount, "Pied Piper Malone." Alfred E. Green is directing the picture at the Long Island studio from an original story by Booth Tarkington.

DAVID WARK GRIFFITH.



Who has taken his company to Boston to film historic scenes for "America."

David Wark Griffith Goes to Boston With Company of 150 to Film Revolutionary Scenes on Historic Sites Near Lexington, Concord and Boston.

MIKE WALSH STILL VERY ILL

D. W. Griffith has gotten together 150 members of his staff and screen players and gone to Boston to photograph many incidents of the Revolutionary War on the actual sites, for his next picture, "America." It has been arranged for New England to open its many storehouses of Colonial relics for Mr. Griffith. The Lexington Historical Society in particular, as well as several other historical societies around Boston, have offered the actual weapons, drums, costumes and vehicles used during the war. This is the first time any relics such as these have been devoted to a motion picture.

While in Boston, battle scenes will be taken on the famous Lexington Common, where "the shot heard around the world" was fired. Buckman's Tavern and the Adams house, where John Hancock and John Adams were asleep on the night the British unexpectedly came, will be used as settings, and the action under Griffith's direction will continue along the road to Concord, where the battle of the bridge will be fought again. In fact, it is Mr. Griffith's intention to use as many of the actual sites as possible. Only at spots where modern improvements will make a reproduction of the early settings practically impossible, will artificial sets be used.

Marcus Loew on the Job.

Any night any one wishes to gaze upon Marcus Loew, all they have to do is go to the Forty-fourth Street Theatre, where "Scaramouche" is playing. He is on the job counting the money that comes in, and we understand it is plenty, for "Scaramouche" is doing good business. We had better modify that and say every night but Monday. What is Mr. Loew doing Monday night? asks the industry in a chorus. Sh-sh—we will let you in on it if you promise not to tell. He is out with a lady—sorry—his wife. They bowl on Monday nights. That is the way our friend Marcus keeps his youthful figure.

The Passing of Mrs. Holly.

The Theatre Owners' Chamber of Commerce in sympathizing with John Holly, one of its members, in the loss of his wife. She died at Astoria on Monday after a brief illness. Mr. Holly is the owner of the New Meriden Theatre at Astoria and active in all affairs of the T. O. C. C.

Walsh Continues Very Ill.

The friends of Michael Walsh are considerably disturbed over his illness. He has been in the Yonkers Hospital for some weeks now with a bad heart, and recent word from there is to the effect that he is no better. Mr. Walsh is one of the most popular exhibitors, as well as one of the most prominent men in the State of New York. He is a power in Yonkers, having been boss of the Democratic party in Westchester for a long time. Only a few months ago Mr. Walsh took over the most important theatre in Yonkers, combining his interests with that of another company. The industry is holding a good thought for Mr. Walsh, and hoping that he will soon get well.

Cohen Calls Rochester Meeting.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, has sent out a call for a meeting of the members of the board of directors for Rochester, N. Y., to be held on October 30 at the Seneca Hotel, in Rochester, at which time many problems confronting the industry will be talked over. A meeting of the theatre owners of New York State will also be held in Rochester on the next day, so that the two groups can co-operate.

Every Word of It True.

Lynde Denig, of First National, is horrified at what he pleases to call our slur on the recent golf match between Gene Sarazen and Edwin Carewe. We said we wished we had a picture to go with the story. Well, we have one now, but as it would not reproduce very well, we can only describe it. In the center foreground stands Gene Sarazen, addressing a golf ball. Over Gene's eyes is tied a handkerchief, but the former champion smiles in spite of this handicap. Just to the right is Mr. Carewe, awaiting his turn to drive. His eyes are not blindfolded. To the right of the photograph appear part of a shoulder, evidently that of Richard Rowland, the stake-holder. The outcome was that Mr Carewe played the nine holes in 44 and Sarazen in 47, and Mr. Rowland handed over $1,000 in United States currency to Mr. Carewe.

MARY PHILBIN.



Photo by Freulich.

Universal Has Purchased "Mitsi," a French Story, as the First Starring Vehicle for the Young Actress.

HAZEL KEENER.



Photo by Woodbury.

Actress, who plays the leading feminine role in the new Monmouth Picture Corporation's first offering, "The Mask of Lopez."

HAYAKAWAS SIGN WITH STOLL TO MAKE TWO FILMS ABROAD

Well Known Japanese Screen Couple Will Get $7,500 a Week and Special Exploitation. George Kahn Resigns as Goldwyn's Foreign Manager.

COHEN CALLS BOARD MEETING

Our English correspondent sends word that the Japanese actor, Sessue Hayakawa, and his wife, Tsuri Oki, have been engaged by the Stoll Company to appear in two special productions to be made, of course, in England.

Hayakawa is one of the finest artists on the screen and for a time after leaving F. B. O., with whom he had a law suit, he devoted his talent to the stage. Every one thought that it was a pity, because he is probably the foremost Japanese actor on either stage or screen.

Mr. and Mrs. Hayakawa are getting a big salary. It is reported that it is something like eighteen hundred pounds a week, which in our money is about $7,500 or a bit less, depending upon the value of English money at the time. It is said the Stoll company has ambitious plans for these two stars and that they will be given special exploitations along with their picture.

Hayakawa has recently been in France producing a film for which he succeeded in obtaining the loan of both France and Italian warships. This will be brought to this country as soon as it is complete for distribution.

George Kahn Resigns.

George Kahn, foreign manager of the Goldwyn Company and for many years connected with the Universal Company in the same capacity, has presented his resignation to Goldwyn, effective at once. Mr. Kahn has not told what his plans are, but since he is familiar with the foreign situation and most of his work has been done in this field it is expected that he will continue in the same line of film endeavor.

A Story for Mary Philbin.

Universal's promise to star Mary Philbin in its stories for Jewel productions under her new five-year contract, which came as a result of her work in "Merry-Go-Round," is about to be fulfilled. The New York scenario office of Universal has just purchased through Bory Osso, the agent here for the French Society of Authors, the screen rights to the French novel, "Mitsi," by "Delly," Delly being the pseudonym for Marie Petit Jean de la Rosière, author of "La Chatte Blanche" and other stories.

De Mille Due Next Week.

Famous Players-Lasky is expecting Cecil DeMille with the print of "The Ten Commandments" under his arm. Mr. DeMille is bringing his prize to town to let Adolph Zukor and the other powers that be at the Famous Players office take a look at it. Famous will probably road-show it. John Flynn, who has returned from London, where he presented "The Covered Wagon," will be in charge of the exploitation of "The Ten Commandments."

MR. AND MRS. SESSUE HAYAKAWA.



Well Known Japanese Screen Couple, Who Have Signed With the Stoll Company to Make Two Special Productions in England.

REGINALD DENNY.



Photo by Apeda.

Athletic screen star, who is reported painfully injured in a motor accident near Los Angeles.

Reginald, Universal's Athletic Actor, Painfully Injured in Motor Accident in Los Angeles. Story Obtained for Mary Philbin's First Starring Vehicle.

DE MILLE DUE NEXT WEEK

Word comes from the Coast that Reginald Denny, pugilistic actor in the Universal "Leather Pushers" series, was seriously injured several days ago in an automobile accident near Los Angeles. It is thought probable that Denny will be laid up for some time and will not be able to appear in any ring engagements for the camera for many weeks. There is no fear felt for the actor's life as his injuries are said to consist mostly of sprains and bruises. Denny was riding in an automobile with Ben Hendricks, an assistant director on the Universal lot, when the machie skidded, hit a telegraph pole and turned over. Hendricks also was injured. Fortunately, Denny had just completed a Universal picture, so that production will not be held up on any film because of the accident.

Take a Tip From Ohio.

Rain is a funny thing. Some people like it and others don't. It might have saved the Giants on that last fatal day of the world's series, but it would have peeved the Yankee fans. But in Ohio, where the farmers pray for rain and the exhibitors pray against it, the latter claim they have been getting much the worst of it. And so they have turned to rain insurance. This is common enough in some other forms of amusement enterprize, but it is the first to come to our attention in the motion picture theatre field. Our informant in Cleveland declares that the Fenway Theatre in Martin's Ferry, Ohio, was the first to take out wet weatherr insurance against empty seats, but that others are rapidly following suit. The movement is credited to Philip Selznick, who was formerly in the film business, but has recently been selling insurance. It seems that one of the chief factors in the increasing popularity of insurance against rain is the high price now asked for the "bigger and better" productions, demanding that the exhibitors play to packed houses at every performance in order to come out ahead in the game.

Andrew Callaghan's First.

The first Harry J. Brown production, "The Mask of Lopez," which stars Fred Thomson and will be released through the Monogram Pictures Corporation, is said to be in the last stages of cutting and titling and is due in New York some time this week. It will be remembered that the Monogram Company is the newly organized concern headed by Andrew J. Callaghan. As soon as the picture arrives and has been seen by the officials of the company, trade showings will be arranged probably some time next week.

Pettijohn Moves His Office.

Charles Pettijohn of the Will H. Hays office has moved his office to the fourth floor of the same building occupied by the Hays organization. This has given rise to the rumor that Mr. Pettijohn will assume charge of the F. I. L. M. Club. So that they will not be directly connected with the Hays office, he has been placed in different quarters. However, this is just rumor and we have nothing more than that on which to base this piece of gossip.

Buster Keaton as Merton?

Buster Keaton left New York last night to return to the West Coast, where he will soon begin work on a new full-length comedy. He came all the way from Los Angeles just to see the world series and was entirely pleased with the results of the games.

Before departing Mr. Keaton informed us that he has a strong desire to play "Merton of the Movies." It had naturally been supposed that Glen Hunter would play the part in pictures which he created on the stage, but Mr. Keaton has put in a bid for the screen rights, which have not yet been disposed of, and so there is a possibility of Buster realizing his desire.

A Correction.

It was stated in this department yesterday that the new English production starring Betty Compson, "Woman to Woman," was a Graham Wilcox offering. This is an error. The picture was directed by Graham Cutts, and the producer is M. E. Balcon. We cannot be wrong this time, for no less an authority than Mr. Balcon himself informed us of our mistake.

(Reprinted from Yesterday's Last Edition.)

'SHAME WOMAN' IS LATEST ARRIVAL

New Drama From the Pen of Lulu Vollmer Presented at the Greenwich Village Theatre.

MISS RITTENHOUSE IN IT

GREENWICH VILLAGE THEATRE — "The Shame Woman," a play in nine scenes by Lulu Vollmer.

The Cast.

Lize Burns	Florence Rittenhouse
Lily	Thelma Paige
John Crombie	John J. Ward
Mrs. Burns	Minnie Dupree
Martha Case	Florence Gerald
Craig Anson	Edward Pawley
Kitty Case	Claude Cooper
Matron	Jessie Graham
Jailer	Allen W. Nagle
Minister	O. O. Taylor

By DOROTHY DAY.

A new play from the pen of Lulu Vollmer, who stepped into prominence this season as the author of Sun-Up," arrived at the Greenwich Village Theatre last evening. This new offering is called "The Shame Woman," and although it is anything but cheerful, it is a forceful, interesting drama concerning the lives of the people in the mountains of North Carolina.

Miss Vollmer does not mince words. When she wants a character to express a thought, that character does so in not always the choicest language, but they are real people, these plain-spoken folk from way down East, and more than once last night the squeamish members of the audience were made to gasp audibly by their crudities.

The story unfolds with the precision of an accordeon pleat. Each scene, and there are nine, has its own portion of the story to tell, and although the play is long, very little time is wasted. When an audience will sit through an evening of "down East" dialect without once breaking forth into a bronchial chorus, you may be sure a well written play is being revealed before them.

Flashback Twenty Years.

The first scene occurs at the present time. Then there is a flashback, cinema fashion, to twenty years previous. Lize Burns is a tired mountain woman—and no wonder. She ironed, sewed and peeled potatoes all in the space of fifteen minutes during the first act. She is an outcast, having been snubbed by the hard, stern-minded mountain folk, for an indiscretion committed in her youth. Her only source of comfort is her adopted daughter, Lily, who is just budding into womanhood. John Crombie, the one faithful friend who has remained true to the unfortunate Lize, comes on and divulges the fact that Lily is secretly meeting the very man who is responsible for Lize's shame twenty years before. He advises her to tell the child about her own life, thus saving her from a similar fate. Lize starts her story as the curtain of the first act falls, and the second act shows the same room twenty years ago.

Liz is a young girl. Florence Rittenhouse, who plays the role, makes the change convincingly and speedily. She meets the mayor's son and is betrayed by him. At her wits' end she seeks him out at the gambling house one cold Winter night to ask him to marry her, but he only laughs and sends her away. The girl's mother is killed by the shock when she learns that her daughter is about to become a mother, and the scene in which the girl is left alone after her mother's funeral is a fine piece of dramatic work. The baby is born, but dies.

Then the scene switches back to the present time. The young girl upon learning the story of her foster mother utters a shriek runs to the adjoining room and takes poison. The same man has betrayed her, too.

That night he comes to the house in a drunken state. Lize, in order to silence him about Lily, thereby keeping her name clean, stabs him with the potato knife.

Dies With Secret.

The final scene shows Lize in court on the morning of her execution. Her friend, Crombie, pleads with her to tell the truth about Lily, in order to make the murder seem justifiable, but Lize goes to her doom with sealed lips, and Lily's name remains pure.

The piece has been well staged, and is acted throughout by an excellent company. Florence Rittenhouse gives the outstanding performance of the evening as Lize. She is particularly good in her quieter moments. In the scene in which she is about to have her baby, the dramatic tension is drawn so taut that the spectator is left quite breathless at the fall of the curtain. It is terrible in its grim reality, yet magnificently acted. Florence Gerald, as the old mountainer midwife, leads a few moments of comedy, and is very well cast as to type. Minne Dupree, the gentle little mother is effective and plaintive as usual.

Edward Pawley, as the deep dyed William is good, and John J. Ward and Claude Cooper play their parts well too.

"The Shame Woman" is one of the most skilfully written plays we have seen in many a season.

PRINCETON TIGER AND NOTRE DAME

Old Nassau First of "Big Three" Football Teams to Take On Formidable Opopnent.

SEVERE TEST ON SATURDAY

By JAMES P. SINNOTT.

Princeton will be the first of the so-called "Big Three" football elevens to meet a formidable opponent on the gridiron. The Tigers, claimants of the Eastern championship in 1922, face the "Indiana Irish" eleven of Notre Dame at Princeton on Saturday.

Only last week at Ebbets Field Notre Dame swept aside the powerful army team from West Point by a score of 12-0. Last year the cadets held Notre Dame to a 0-0 score.

West Point was figured stronger this season than in 1922 before last Saturday's game at Ebbets Field. Perhaps the soldiers are stronger. If so, Princeton is in for a merry time of it this Saturday in Jungle town.

Greater Than Chicago?

Last year the Tigers went West about this time and defeated Chicago University in a brilliant game. They are apt to find Notre Dame far more formidable than the Windy City collegians.

Knute Rockne, coach of the "Indiana Irish," is famed in the football world for his versatile forward passing game. Every year the Notre Dame boys thrill Easterners with their passing in the annual game with West Point.

This year's eleven, which vanquished the Army last Saturday, is light and exceptionally fast. The backs pass as well as usual, and in Crowley Rockne has a young man who may rival the late George Gipp.

Roper's Hard Task.

The heavier Army eleven was swept off its feet last Saturday by the speed of the Notre Dame men. The lighter forwards charged lower and got the jump on their clumsier rivals. The result was the 13 to 0 beating.

Bill Roper, coach of Princeton's team, is working his charges hard this week in preparation for the coming of the Hoosiers. Naturally he is endeavoring to perfect a defense for the varied Notre Dame passes.

Roper has a veteran team that is full of fight. It has been rounding to form rather slowly, but should be the better for a hard tussle last Saturday with Georgetown.

Indications point to a capacity crowd in the Palmer Stadium on Saturday. This Notre Dame-Princeton encounter is easily one of the most important of the entire Fall football campaign in the East.

STYLE AT GEORGE AFFAIR.

(Special Dispatch to The Morning Telegraph.)

MONTREAL, Oct. 16.—Some of the smartest women in Montreal were among the few present at a reception tendered to David Lloyd George, his wife and daughter. The reception was held out of doors in the grounds of one of the most beautiful homes in the city.

Mrs. Lloyd George was muffled in furs and wore a handsome kolinsky cape over her costume, with a roll collar and fringe of tails. Miss Megan Lloyd George looked exceedingly attractive in blue, with a small hat of black taffeta with bright blue material folded about the crown. A small fox skin softened the lines of her severly cut tailor-made.

AL JOLSON IS SUED FOR $250,000 FEE

Actor Made Defendant in Action to Recover Big Amount on Motion Picture Contract.

Summons and complaint in a suit for $250,000, brought by Anthony Paul Kelly against Al Jolson, through O'Brien, Malevinsky & Driscoll, attorneys, were yesterday filed in the office of County Clerk James A. Donegan.

Kelly alleges that between June 1, 1922, and June 3, 1923, at the special instance and request of the defendant, he negotiated with David W. Griffith for the purpose of securing a contract under which Jolson might star in a series of motion pictures for world distribution. The contract, says the plaintiff, was secured and was of a sort which called for the payment of large sums of money to the defendant. Jolson, however, although he promised to pay a "reasonable and adequate sum" for the plaintiff's service, has not yet done so, Mr. Kelly alleges in his suit.

NEW BRIDAL FASHION.

(Special Cable to The Morning Telegraph.)

LAVADOS, Oct. 16.—A new fashion in bridal attire was set by Miss Helen Cannon Le Seure, of Danville, Ill., who was recently married to Dorsey Richardson, of Baltimore, at St. Margaret's, Westminster. Miss Le Seure wore a Russian coronet headdress made of wired old point de Venise lace, from which the full folds of her long tulle veil fell. Her simply draped gown was made of the same wonderful old lace, combined with charmeuse.

Her only grown-up bridesmaid chose a simple gown of fawn georgette stamped with a velvet pattern, and trimmed with bands of skunk.

LLOYD GEORGE WELL AFTER A SHORT REST

Spends Morning in Bed and Improves Despite Cold and Fatigue.

(By United News to The Morning Telegraph.)

CHICAGO, Oct. 17.

After a morning's rest David Lloyd George had sufficiently recovered from his indisposition to be the guest of Charles G. Dawes at a luncheon to-day. The luncheon was served in the British war premier's own suite, where his physicians had confined him, in spite of the mild cold which gave Lloyd George a slight temperature in addition to his fatigue of Tuesday.

Sir William Sutherland, Lloyd George's secretary, gave out the following bulletin:

"A physician in attendance on Lloyd George last night found a temperature, due to a cold, aggravated by fatigue, and ordered him to remain in bed. He was somewhat better to-day, but his public appearance must be cut down as far as possible."

The war premier's scheduled luncheon with Mr. and Mrs. J. Ogden Armour at the Armour estate, Melody Farm, was canceled early in the day.

Amusement Co. Incorporated.

(Special Dispatch to The Morning Telegraph.)

TRENTON, Oct. 17.—The Clifton Amusement Company, Inc., of 100 Clifton Avenue, Lakewood, with Harry Weber as agent, was chartered in the office of the Secretary of State yesterday to operate as theatrical producers, motion picture producers, etc. The concern has a capital of $3,000, which is divided into 300 shares at $10 per share, while the amount that will be devoted to the starting of business is $1,000.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

MILTON H. HOFFMAN LEAVES METRO BECAUSE OF HEALTH

Production Manager Plans Long Trip in Orient—Lon Chaney Engaged for Role in Famous Players-Lasky's "The Next Corner."

JAMES YOUNG SUES SAM RORK

It was learned here yesterday that Milton Hoffman, well known film man and for a long time production manager for the Metro studios in Los Angeles, has resigned that position because of ill health and plans to take a vacation of six months or more in the Orient and South America. It was said at the Metro offices that the company would not appoint Mr. Hoffman's successor until after careful consideration. Joseph Engel, the general manager of the company, is expected to leave for Hollywood within the next week, and it is possible that he will be charged to fill the place left vacant by Mr. Hoffman. It is said that Mr. Hoffman has no present plans beyond regaining his health, and will come to New York before making any other business affiliation.

Dorothy Dalton Sues for Trunks.

Dorothy Dalton was in Justice William Harmon Black's part of the Supreme Court yesterday as a plaintiff in a suit for $21,000 against the Hotel Hamilton in New York, charging that through the carelessness of the hotel in 1921 she lost her trunks. Miss Dalton told the jury that the trunks, which were of large and commodious design, were left in the care of the hotel management. She declared that she got a receipt for them, but was never able to get back the trunks. She also declared there were many gowns, ranging in value from $200 to $500 in the trunks, when they disappeared; that there was also household silver, an ermine scarf, which she valued highly, and many other furs and wraps.

It happened that there were listeners who, turned away from the adjoining courtroom, in which the Stokes divorce suit is in progress, fled into Justice Black's court out of curiosity and were well rewarded at finding Miss Dalton, in a blue serge dress and red poke bonnet, on the stand. Allan Deutsch is Miss Dalton's attorney, and Fleugelman & Campbell are representatives for the hotel.

J. Stuart Blackton Ill.

Commodore J. Stuart Blackton is in hard luck. His picture, "On the Banks of the Wabash," will have its premiere at the Rialto Theatre on Sunday, but the director is confined to a bed in the Prospect Heights Hospital, in Brooklyn, with an injured foot. It seems that Mr. Blackton has been complaining for some time of a bruise received several weeks ago, when he was filming the flood scenes for the new production. He was too busy to pay attention to the trouble, and when the pain grew severe he went around the studio on a crutch. Physicians thought that he was suffering from a dislocation of a small bone, but yesterday Mr. Blackton was forced to go to the hospital and have the bruise lanced. The Commodore's incarceration is doubly hard in that Pauline Frederick and Lou Tellegen, who have been engaged as the principal players in his new production, "Let No Man Put Asunder," have arrived at the Brooklyn studios of the Vitagraph company and are ready to begin work. Mr. Blackton declares that he will at once begin his interior scenes, directing from a wheel-chair if necessary. Physicians say that the injury, though painful, is not serious.

Chaney With Paramount.

The various rumors as to what Lon Chaney will do after his fine characterization in "The Hunchback of Notre Dame" have been set at rest by the announcement from Jesse Lasky that he has been signed to take a feature part in "The Next Corner," a production that Sam Wood will make at once for Paramount. Negotiations have been on for a considerable period of time with Mr. Chaney, but it was only several days ago that his services were obtained. Before that Conway Tearle had already been cast in a leading role and Dorothy Mackaill was sent for from the Coast for another part. At that time, however, it was not known definitely that Lon Chaney could be obtained.

The picture of "The Next Corner" is taken from the novel by Kate Jordan, which also was at one time made into a play. The play, however, did not prosper. It is interesting to note that Chaney's rise in the screen world as an actor of unusual character parts began with his appearance in "The Miracle Man," a Paramount picture, which also resulted in the picking out of Thomas Meighan and Betty Compson for stardom. Mr. Chaney's present work for Paramount sets at rest considerable speculation as to what he was to do. It was rumored that he was going abroad to make another spectacle and that he was also considering a contract with the new Carl Anderson company.

It is probable that the actor's contract with Paramount will be for the one picture only, so that his other plans may be only held in abeyance for the period covering the one appearance.

Chic Sal eRhearsing.

Chic Sale, whose delineations of quaint rural characters has resulted in many a side-ache for vaudeville audiences, is about to go into rehearsal of a new stage play written by Herbert Hall Winslow and sponsored by the United Theatrical Production Corporation. The show will open in the Middle West early in November. Sale a few weeks ago completed his first screen appearance in a comedy for the C. C. Burr Company. He then jumped back to vaudeville on the Orpheum Circuit; he is now returning to New York. It is probable that the screen will see him again at the end of his new tour.

DOROTHY DALTON.



Who Is Suing for $21,000 for Clothes Lost in 1921.

Paramount Designates Cities for Demonstration Under "Look Before You Buy" Policy. Dorothy Dalton Asks $21,000 for Lost Clothes and Furs.

ZASU PITTS LEAVES FOR COAST

Following several months of experimentation and investigation, the distribution department of Paramount is ready to announce a partial list of the cities which have been designated as demonstration centers for the Paramount pictures under the "look before you buy" plan, which the company announced about six weeks ago. Many additions are now under consideration which will virtually bring the list up to about 100 theatres. The present list ranges from the largest cities to towns of about 20,000 people, but the additions will include cities as small as ten or fifteen thousand population.

The only change in the original plan, Paramount officials say, is in the number o ftheatres chosen, the list being much larger than was at first contemplated. Sidney R. Kent, Paramount general manager, declares that his offices have been deluged with requests from exhibitors in town of all sizes to have their houses designated, which has made difficult the process of elimination. Mr. Kent also says that sincer ceffort has been made to choose the theatres so as to represent as divergent conditions as possible with regard to population, the character of the audience and the teste in entertainment, so that they may serve their purpose in testing out pictures under many different conditions in the establishing of equitable prices on the pictures in the various territories.

Coincident with the naming of the present list o ftheatres, Claude Saunders, the director of exploitation for the company, is preparing his plans for an adequate but not unnatural exploitation and advertising campaign for each picture, the idea being not to boom the picture beyond the measure of exploitation and advertising that it would naturally get from the independent theatre owners in the territory.

The advertising department is preparing to place in the local papers in all the demonstration towns advertisements calling on the public for co-operation, and telling them that this is their opportunity to signify what it wants or does not want in the way of motion picture entertainment. The list of demonstration centers chosen is as follows, the theatre being named where that also has been decided upon:

East—New York, Rivoli and Rialto; Philadelphia, Stanton; Washington, Palace and Columbia; Buffalo, Shea's Hippodrome; New London, Ct., Crown; Utica, N. Y. Avon; Manchester, N. H., Crown; Lewiston, Me., Empire; Bangor, Me., Opera House; Boston, ——; South—Atlanta, ——; Jacksonville, Arcade; Charlotte, Imperial; Birmingham, Strand; Mobile, Bijou; Little Rock, Capitol; Oklahoma City, Criterion; San Antonio, Empire; Memphis, Loew's Palace; Charleston, W. Va., Virginian; Nashville, Knickerbocker.

Middle West—Chicago, McVicker's; St. Louis, Missouri; Detroit, Madison; Pittsburg, Olympic; Minneapolis, State; Des Moines, Des Moines; Omaha, Rialto; Columbus, Grand and Southern; Cleveland, Loew's State; Kansas City, Newman; Wichita, Miller; Grand Rapids, Majestic; Sandusky, Plaza; Madison, Wis., Madison; Dayton, Strand; Appleton, Wis., Appleton; Springfield, Ill., Princess; Flint, Mich., Regent; Lima, O., Quilna; Zanesville, O., Quimby; Battle Creek, Mich., Regent; Erie, Pa., State; Louisville, Ky., ——; Altoona, Pa., ——; Wheeling, W. Va., ——; Akson, O., ——; Muncie, Ind., ——.

West—San Francisco, Granada; Los Angeles, Metropolitan; Denver, Rialto; Salt Lake City, Paramount-Empress; Billings, Mont., Regent; Boise City, Ida., Pinney; Spokane, Wash., Clemmer.

Edward Burns Here.

Edward Burns has come on from the coast at the behest of Paramount officials and is now ready to play opposite Gloria Swanson in her version of Maude Fulton play, "The Humming Bird." Work has already begun at the Long Island studios under the direction of Sidney Olcott, who made "Little Old New York" and "The Green Goddess" for Goldwyn-Cosmopolitan and is now beginning his new contract with the Famous Players-Lasky Corporation.

Temple of Venus Retarded.

The Fox Film Company is having some sort of technical difficulty in the preparation of the "Temple of Venus" for showing to the public, and for that reason, this picture, which is said to be a sort of "Ziegfeld Follies" of the screen, is being held over for its premiere at the Central Theatre until the night of October 29. It was thought, until yesterday, that the picture would go on at the Central on Friday the 26th, but apparently Friday is not the lucky night for William Fox. "Monna Vanna," which has been having a successful run at the Central, was to have gone on its way to make room for "The Temple of Venus," but now it will be held over for the full week of October 22, closing the night of the 28th. Ben. H. Atwell declares that the new date is official, and that no further changes will be made. He says that it was the uncertainty of preparing the picture in time that caused the postponement.

Zasu Pitts Leaving.

Zasu Pitts, who has just finished her work with Glenn Hunter in "West of the Water Tower," is about to leave for Chicago, where she will pick up her small daughter and then go on to the Coast. Her husband, Tom Gallery, will accompany her, as it is probable that her next screen work will be done in Hollywood.

MILTON H. HOFFMAN



Photo by National.

Production Manager who has resigned from the Metro Pictures Corporation because of ill health and who will take a long vacation in the Orient.

MAE BUSCH.



Who Yesterday Received a Decree of Divorce From Her Husband.

CORINNE GRIFFTH AND MAE BUSCH WIN DIVORCE DECREES

Former Severs Relations With Director Husband in Texas Court. Miss Busch Gets Her Freedom From Actor From Judge in Los Angeles.

BLACKTON IN HOSPITAL

Fro mthe West come telegraphic reports that two stars who twinkle over the film palaces in bright lights have just obtained divorces from their better halves. One is Corinne Griffith, who was granted her freedom yesterday in the District Court at Palo Pinto, Texas, from William M. Campbell, the director. Miss Griffith was granted the use of her maiden name, Corinne Griffith, and will return to Mineral Wells in Texas, where her mother lives to remain for some time. It is said that she is temporarily, at least, through with the West, and will come East when she decides to go back to screen work.

Mae Busch is the second luminary to come to the parting o fthe ways. She was granted a divorce yesterday in Los Angeles from Francis McDonald, also an actor. Miss Busch, who a featured player in Goldwyn pictures, is reported as being engaged to marry Al Wilkie, a member o fthe Paramount publicity forces on the Coast, but neither one will confirm or deny the story.

Evelyn Campbell Here.

Evelyn Campbell, the author, has arrived in New York for a conference with the C. B. C. Film Sales Corporation in regard to several stories she has written and which she would like C. B. C. to produce. One of her recent stories turned into pictures is "Yesterday's Wife," which was produced by C. B. C.

Have You a Long Nose.

John S. Robertson, who is ready to direct "The Enchanted Cottage" as Richard Barthelmess's next vehicle for Inspiration Pictures, Inc., has sent out an SOS call for an actress of a particular type which he has as yet been unable to locate. Mr. Robertson's specifications are for a girl between five feet eight and five feet ten inches tall, preferably a blond of the English type. She must be able to handle several important scenes in the picture and she must have a long nose.

Any one fulfilling these requirements can get in touch with Mr. Robertson at the Inspiration offices.

CORINNE GRIFFITH.



Photo by Alfred Cheney Johnston.

Another film actress who has just been liberated from the bonds of matrimony by a Texas court.

ZASU PITTS.



Photo by Edwin Bower Hesser.

Miss Pitts Has Finished Her Work Here in "West of the Water Tower" and Is Leaving for the Coast With Her Daughter and Husband.

Fred Niblo May Go to Spain for Exterior Scenes in His New Picture, "Thy Name Is Woman." Rothafel's Radio Brings Unlooked-For Gift.

FINIS FOX SOON GOING WEST

Not to be outdone by these Atlantic jumping directors, Fred Niblo, who is now in Hollywood working on the first scenes of his Metro picture, "Thy Name Is Woman," has decided that he may go abroad for the exteriors of the story. The play itself is a Spanish one, which was presented in this country several years ago with Mary Nash and Jose Rubens in the leading roles. Barbara La Marr and Ramon Novarro are appearing in the screen version. According to present plans, Mr. Niblo will spend the next month or two in California completing all the interiors before undertaking the Spanish tour.

Carl Laemmle in Person.

It now develops that Carl Laemmle's unexpected departure for the West last Saturday was in part due to the fact that he is going to present the $1,000 award in his recent scenario scholarship contest in person. The prize, as recently announced, was won by William Elwell Oliver, a student at the University of California, with a script called "The Throw-Back," and at the request of W. W. Campbell, president of the university, Mr. Laemmle will be present at the presentation ceremonies. Mr. Laemmle will also arrange, while in Hollywood, for the making of "The Throw-Back" into a picture.

Why Doesn't He Divide.

We hear that Roxie's radio is very profitable; that he is getting large offerings from the radio fans who listen in every Sunday night. In fact we have had those presents listed for us and, while we hate to mention things like this, we think Mr. Rothafel should divide the spoils of war. The following in the toll he has gagthered since first he began to cultivate the joys of radio entertainment:

Fresh flowers.
Fresh fruit.
Fresh fish.
Two pairs of pink sleeve garters.
One book of poetry with the compliments of the author.
One oil painting with the compliments of the artist.
One hundred and forty-one ballads with the compliments of the composers.
Seven original cartoons.
One Airedale.
One Police Dog.
Two hundred and thirty-eight postcards from radio fans on vacation.
Seventeen ditto from honeymoon couples at Niagara Falls.
Ninety-two ditto from ditto at Washington, D. C.
One hand-embroidered whiskboom holder.
One quart bottle of what-have-you.

James Young Sues Sam E. Rork.

James Young, the motion picture director, arrived in New York yesterday and the first thing he did was to visit his lawyer, Fanny E. Holtzman, who represents a number of people in the film business, and asked her to make out a warrant o fattachment against Samuel E. Rork. The warrant was signed by Judge Strong of the Supreme Court in Brooklyn. The reason for the attachment, as set forth in Young's complaint, is in September of 1922 he entered into a contract with Mr. Rork for four productions to be released throught First National. As part of the director's salary he was to receive 50 per cent. of the profits of these pictures. The first picture, "Wandering Daughters," was produced and, according to Young's complaint, without reason or justification Rork arbitrarily dismissed him and would not permit him to live up to his end o fthe contract. The action brought by Mr. Yoeung is for $100,000 and the attachment includes all of Rork's interests in First National. Mr. Rork's latest pictures released through that distributing organization are "Wandering Daughters" and "Ponjola," the latter still to come.

Finis Fox Leaving.

It is said that Finis Fox, who recently came to New York from the Coast to prepare for his next production, has arranged o series of features for an independent listributing organization, but that the details are not yet ready for promulgation. At any rate Mr. Fox is planningto return to California within the next few days with all his plans made.

J. Gordon Edwards of the William Fox Company, who returned recently from a two months' trip in Europe with his wife and son, during which time he combined a vacation and a survey of foreign directing methods, is now back at the Fox studio, over on Tenth avenue and beginning preliminary work on his next picture.

DUSE TELLS WHY SHE VISITS U. S.

"Tired of Poor, Sorrow-Laden Europe," She Declares, as She Plans First Play.

WHOLE ENERGY FOR WORK

Eleonora Duse, foremost tragedienne of Europe, last night told why she had come to America. She said:

"I came to America because I wanted again to see the country where I had twice before been so kindly received. I came because I am, alas, tired of Europe—poor, sorrow-laden Europe—where all the human beings one meets have become either bitter or miserable or cynical. I am happy to return to this young country and to breathe its invigorating atmosphere. Why? It fascinates me merely to see Americans walk—there is something so buoyant, so hopeful about them.

"While the Americans have been our helpful and beloved allies during the war—and we can never be grateful enough to you—you have not known the horrors of invasion, of internal disturbances and the war has not left so tragic a scar upon you. That is why the United States seems so refreshing to me.

"I came again here because, as long as one lives one feels one has something to learn and I think America has something to teach me. I have suffered much and one learns much in the school of sorrow.

"I regret that it has not been possible for me to see the representatives of the New York press, but it is quite necessary that I should give all my energy for my work, preparation for which absorbs my entire thought and strength. In order to do this I have to forego the privilege of speaking to the American public directly through the medium of journalism.

"I hope that the strict rule of silence and retirement which for so many years I have been obliged to impose upon myself will be accepted and understood.

"I came to your country at Mr. Gest's request because we are both artists, because we happened to meet in Europe and because I hoped I still had something to give to a young and ardent nation. There seems to be no age limit in this wonderful country. As long as a human being has something to give, a new note to strike, he is received with confidence in the message he brings.

"Let me say this in closing: I find that as I grow older my life becomes more full of interests and work and consequently more full of happiness."

COURT FREES MAN OF MURDER CHARGE

Evidence Insufficient to Hold George Mullen for Shooting of James Connelly.

JUDGE ROSALSKY DECIDES

George Mullen of Seaside, Far Rockaway, who had been under indictment for first degree murder since September 7 in connection with the shooting to death on August 26 at Tenth avenue and Nineteenth street of James Connelly of 602 West Forty-ninth street, yesterday walked out of General Sessions Court a free man as the result of a decision of Judge Otto A. Rosalsky, based upon statements that the prisoner had only been identified by one of four witnesses and then only on the strength of a profile view from across the street.

Assistant District Attorney James E. McDonald told the court that the evidence he was able to obtain was insufficient to hope for a conviction on the charge, which would mean the electric chair. He reported that he had examined a score of witnesses, but could get nothing more damaging to Mullen than the belief of Yonel Collins of 433 Ninth street, West New York, N. J., one of four persons supposed to have seen the slayer escape after the shooting, that Mullen was the man he saw run away from the scene, jump in a taxicab and disappear. Collins only saw the slayer's face from the side while he was on the opposite side of the street.

Another factor in the charge against Mullen was that he was found to have a gray suit in his wardrobe, the witnesses having said the murderer wore one. His arrest was based on suspicion. It was learned that Mullen had quarrelled with Connelly not long before the shooting.

Mullen's indictment was due mainly to Collins's story. A brother of Mullens, who lives in Rockaway, told the authorities that the accused man was at his home at the time the shooting occurred.

Connelly, who was 23 years old, was a stevedore, as is Collins.

SHOWGIRL-TURFMAN ROMANCE AT AN END

Appearance of William (Smoky) Meyers, Broadway celebrity and wealthy turf patron, and his showgirl-wife, Florence, before Magistrate Levine in West Side Court yesterday in response to a charge of illegally withholding a $2,600 fur coat, disclosed that the romance and marriage which was a White Way sensation a year and a half ago has ended in a separation.

Being joint defenders, Mr. and Mrs. Meyers appeared with lawyers, but aside from the case at the bar, there seemed to be no further association of interests. The husband had his own counsel, the wife hers. And when their respective addresses were given, the former stated that he lived at 3319 Avenue M, Brooklyn, while the latter declared that her present home was at 318 East Sixteenth street, Brooklyn.

"Smoky" Meyers was apparently determined, however, to evade all explanations regarding his marital affairs, dismissing the subject with the casual remark:

"Oh, my wife and I have just not been occupying the same home for a short time."

Despite his efforts at secrecy, however, in which he went to the point of asking newspaper men not to "go too strong," and advised Mrs. Meyers not to discuss her domestic affairs, the former showgirl was somewhat more communicative.

"Mr. Meyers and I separated about two weeks ago," she said.

She would not affirm or deny that she was contemplating divorce, but intimated that a breach of promise suit brought by a member of the "Vanities of 1923" company, now playing at the Earl Carrol Theatre, had much to do with the rift in the matrimonial cloud.

The case before Magistrate Levine revolves about a $2,500 mink coat which Mr. Meyers is said to have obtained for his wife from Adamo Troppier, of the Waldorf-Astoria, agent for Charles Desjadians, Ltd., of Montreal, Canada.

According to Troppier, Mr. and Mrs. Meyers called upon him shortly before Christmas, last year, and ordered him to obtain from his firm, while on one of his frequent visits to Montreal, a specified style of long mink coat, which, he said, Meyers explained was to be his wife's Christmas present. Meyers says he paid a deposit on the coat. Troppier says he did not. However, according to the complaint, the coat was not paid for, despite the strenuous efforts which Troppier says he made by mail and personal call.

Meyers testified that he had never received Troppier's letter which might be explained by the fact that the couple have not been residing recently at their home at 300 West Forty-ninth street, to which Smoky Meyers took his bride.

After hearing both sides, Magistrate Levine continued the case until next Tuesday.

Mrs. Meyers obtained unusual publicity in the Summer of 1922 when she and her negro maid were attacked by two robbers, who entered her apartment disguised as expressmen and who forced Mrs. Meyers to obtain jewels for them from a wall safe. James Curtis, who was sentenced to from twenty to forty years in Sing Sing for the robbery, while Eugene Morgan is now awaiting trial.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS

MADAME LEBLANC RETURNS; ONE ON GOVERNOR PINCHOT

Well-Known Actress Arrives on Aquitania After Making Motion Pictures in Paris During the Summer—Glad to Be Back in America.

CLAIMS U. S. AS HER OWN

GEORGETTE LEBLANC returned yesterday from a trip abroad with the interesting news that she made a film in France this Summer and greatly enjoyed her experience. Madame Leblanc, for many years the intimate friend and associate of Maurice Materlinck, the Belgian poet and dramatist, came home on the Aquitania, accompanied by Margaret Anderson, editor of The Little Review.

In an interview with reporters, Madame Leblanc said that it was a great joy to approach America.

"It is the country I have chosen as my own," she said. "The country where life is lived quickly—quickly in a jazz rythm, in a dizziness of light. In all the world it is the country where one breathes in force, energy.

A passenger on the Aquitania, seeing my impatience to arrive, asked me, 'But weren't you happy in France this Summer?'

"'Oh, very happy,' I replied. 'I did all the things I wanted to do and accomplished everything I had planned, including a film, which I finished three hours before leaving Paris.'

"One can do nothing in life if one is afraid of effort. My film is to be called 'L'Inhumaine.' It was directed by Marcel L. Herbier. He is the most intelligent and modern director in France.

"I shall be happy when this film is shown in America, some time in December, because I am sure the Americans will appreciate its artistic value. It has been said for so long that America is 'en retard' in the matter of art. But this is not true, and I have been happy to see this Summer that the modern young French groups have begun to consider with great interest the things that are being done in New York. As for me, I never ceased telling them if you want to live really, come to New York, and if you want to create new things with complete audacity, it is there that you will be understood."

Madame Leblanc is going to San Francisco on November 5, where she will give recitations from the works of Maurice Meterlinck. The film that she made in France will be awaited with interest by Americans, with whom she is very popular.

Harry Scott Appointed.

Harry Scott has joined the Pathe Film Company as feature sales manager, to succeed W. B. Frank, who left his post to join Hal Roach in the capacity of Eastern representative. Mr. Scott is one of the well known men in motion pictures. He was associated with George Kline for some time as Eastern division sales manager. Later he joined Goldwyn and First National, and his most recent affiliation was with J. D. Williams in Ritz-Carlton pictures. He was made manager of distribution for this company. Since the Ritz-Carlton will not be ready to release pictures for some time, Mr. Scott decided to take his desk to Pathe and accept the position offered him. He has many friends in the industry who will be interested to hear of his new job and to wish him all sorts of success.

Colvin Brown Married.

There will be a trail of broken hearts from here to the Coast and back again when all the girls hear that Colvin W. Brown, Eastern representative of Thomas H. Ince, was married Thursday night to Pearl Marion Clark, daughter of Mr. and Mrs. D. E. Sayler, of Elgin, Ill. The ceremony was performed by Dr. Christian F. Reisner, pastor of Chelsea Methodist Church. They were attended by Mr. and Mrs. Frederick L. Gerke, aunt and uncle of Mr. Brown. Colvin Brown is one of the best looking bachelors in the motion picture business and we must admit one of the most popular. Heretofore he has been heart-whole and fancy-free and we had no idea that he was due to assume marital responsibilities. We wish him and the bride all the luck and happiness in the world and we hope the 000 girls who have admired the good-looking Colvin in the past will not take his marriage too much to heart.

Dorothy Gish Sails.

Dorothy Gish and her mother, Mrs. Mary Gish, will sail to-morrow on the Conte Verde for Italy, where they will begin work on "Romola," under the direction of Henry King. Miss Dorothy will not be more than settled when she will be joined by her sister, who will play Romola in the George Eliot novel. The Gish party will touch Naples first



Photo by White.

DOROTHY GISH.

Who is sailing for Italy with her mother to play the role of Tessa in "Romola," to be produced by Inspiration Pictures.

and will disembark at Genoa. They will then travel to Florence, the actual scene of the book, where most of the scenes of the picture will be made. It is expected that "Romola" will keep the Gishes in Italy throughout the Winter.

Rod La Roque With De Mille.

Rod La Roque, who has been on the Coast for some months, has been added to the cast of "Everyday Love," William de Mille's next production. Mr. La Roque will have a featured role and the other featured members of the cast include Agnes Ayres, Jack Holt, Nita Naldi, Theodore Kosloff and Robert Edeson.

Arliss to Work in England.

"The Green Goddess" has kept George Arliss in London longer than he expected, so that it is not possible for him to finish "The Adopted Father," his latest Distinctive picture in America. Since Mahomet cannot come to the mountain, the mountain must go to Mahomet. The scenes will be made abroad while Mr. Arliss is appearing in the stage version of "The Green Goddess."

Chief Executive of Pennsylvania "Falls" for "Brutal" Bulldog-Badger Fight During Convention of Associated First National at West Baden.

REICHENBACH WINS DEBATE

Not very much has been told about the annual convention held in West Baden by the franchise holders of Associated First National, but one story comes to us that seems to have handed all of the visitors a kick. It concerns Harry Reichenbach and Governor Gifford Pinchot of Pennsylvania.

A fight between a bulldog and a badger was staged by the West Baden Hotel management for the benefit of the motion picture guests. At the time the First National convention was held in West Baden the Governors were also in session. Mr. Reichenbach was appointed a committee of one to go and ask the Governor of Indiana if the room occupied by them could be borrowed for a few moments. The Governors agreed and everything was staged for the fight. Fully 500 persons were there, money was wagered and an umpire selected, who put up a big bank roll on the badger. Some of the Governors were present, although Governor Pinchot was not among them. He arrived just as the battle was over and rose to his feet and gave a lecture on the cruelty of the sport and called those who attended the bulldog-badger contest some pretty harsh names.

Harry Reichenbach replied to His Excellency in equally strong language, and any one who knows Harry knows he can do it.

Now comes the joker in the whole thing. There was no badger at the fight. The bulldog was led into the room and everything ready for the big bout with money bet and great excitement prevailing. The only thing the bulldog had to fight was a tin can, so Harry had no hesitancy in speaking his mind after the stirring speech made by the Governor.

Speaking of the Convention.

Mile Leved, the good looking young manager of United Studios, arrived in New York yesterday with the New York contingent who were at the First National convention in West Baden. Every franchise holder, we understand, was present and the meeting was a great success.

Winifred Dunn Coming East.

Winifred Dunn, scenario editor of the Metro Film Company, will start for New York to-morrow to do an assignment in the East. She will adapt the scenario of "Happiness" for Laurette Taylor from the Hartley Manners play. King Vidor, who has been loaned by the Goldwyn Company to Metro, will start in a few days to direct it and Sara Hudson, script clerk, will also come East while the exteriors are being filmed. Most of the picture will be produced on the West Coast.

Print Reaches New York.

Larry Weingarten, as the advance guard of "Long Live the King," reached New York Thursday. He brought with him the print of Jackie Coogan's picture to be shown to Marcus Loew and the other powers that be at the Metro offices. The picture is in nine reels and, according to Mr. Weingarten, will not be cut. He says that this picture, which is the most expensive and most pretenious ever made by the child actor, will be shown at a Broadway house. We hear so much about the cost of production these days that sometimes we are prejudiced when we hear them mentioned in dollars and cents. Mr. Weingarten says that this picture has something beside money to recommend it. We have not see it, but the consensus of opinion seems to be that young Jackie has outdone himself in Mary Roberts Rinehart's story.

Mrs. Coogan, mother of Jackie, is due to-day. She will undoubtedly make arrangements for the premiere of Jackie's picture. Jackie has not been able to get to New York at this time because, like many of us, he has to work. He has started on "A Boy of Flanders," the screen name of Ouida's famous story, "A Dog of Flanders." As we announced a few days ago, Victor Schertzinger will again direct him.

Changes in Universal.

Changes in the Universal sales force were announced yesterday at the Universal office. They embrace shifts in some of the exchange centers in the country. Notification of the new appointments came yesterday by wire from Carl Laemmle, now en route to California, to E. J. Smith, general manager of sales for the Universal organization.

L. W. Alexander, a Universal employee of long standing and at the helm in Universal's Kansas City exchange during the last year, has been ordered to the Chicago office, where he will be manager. Next to New York, Chicago is the most important exchange center in the country. Herman Stern, formerly manager in Chicago, will go to take charge of the Des Moines exchange, one of the most promising offices in the organization.

F. L. Davie, formerly manager of the Des Moines exchange, is slated for the post of short product manager in the Philadelphia exchange.

Harry Brown, Universal's manager in Washington, D. C., is scheduled to take the reins for Universal in Kansas City. Pending his arrival there Cleve. Adams, assistant general sales manager for that territory, will supervise the Kansas City office. Following Brown's departure from Washington that exchange will be headed by J. C. Osserman, now the leading salesman of that office.

An announcement of other appointments may follow.

WALLACE BEERY.



Who will play the leading role in "Richard the Lion Hearted," which comes to the Strand next week for a week's engagement.

JACKIE COOGAN.



Photo by Evans & Gaston.

The print of whose picture, "Long Live the King," was brought to town by Larry Weingarten this week. Mrs. Coogan follows to-day.

ABORN SCORES BIG SUCCESS; MRS. DREW TO BE DIRECTOR

Opera Company Is Re-engaged for Ten Additional Weeks by C. H. Whitehurst, Owner of the Century Theatre in Baltimore.

MAKES ENVIABLE RECORD

Milton Aborn, manager of the Aborn Opera Company, arrived in town yesterday with interesting news of the business the Century Theatre in Baltimore did during the seven weeks his opera company has been playing there. C. H. Whitehurst, owner of the theatre, was so pleased with the business that he has engaged Mr. Aborn and his company of twenty for ten additional weeks.

Last week the business taken in at the Century was $1,700, and considering the top price is fifty-five cents it is an excellent record. Mr. Aborn does light opera, playing the selections of Reginald de Koven and Victor Herbert. He gives a twenty-five minute program, playing the gems from certain operas of these two composers. The light opera is staged in addition to the regular film program and seems to be very popular with the Baltimore motion picture patrons.

Right Name, Wrong Picture.

No less than twenty readers of The Morning Telegraph telephoned yesterday to call attention to the fact that the picture printed with the caption Milton H. Hoffman was M. H. Hoffman, the affable president of Truart. No doubt M. H. Hoffman saw his picture with the caption of the other man and wondered in these days of prohibition if a mistake could have happened. We wondered ourself, since we know both Mr. Hoffmans very well. Milton Hoffman is the general, or rather was the general, manager of Metro until he resigned. He, too, will be startled when the paper



MARY ASTOR.

She plays the feminine lead in "Puritan Passions," held over at the Cameo Theatre for an additional week.

reaches Los Angeles to find himself labeled with the right name, but the wrong picture.

Sydney Cohen in Washington.

Sydney Cohen is back from Washington, where he went on business. Although he does not say so, we assume that his business in the Capitol City has to do with the admission tax, on which he and all the leaders in the industry are concentrating at this particular moment.

MRS. SIDNEY DREW.



Photo by Charlotte Fairchild.

She Will Begin Work Next Thursday on a Series of Comedies Founded on the Briggs Cartoons.

Famous Film Star to Use Megaphone in Production of Series of Briggs's Comedies, Based on "Mr. and Mrs." Cartoons.

CAST NOT YET SELECTED

Mrs. Sidney Drew steps into the directorial arena next Thursday to put on a series of the Briggs cartoons founded on the "Mr. and Mrs." comedies. Mrs. Drew will not appear in these films herself, having decided for the time being, at least, to confine her efforts to the megaphone. A few months ago plans were made by Mrs. Drew to make a series of two-reel comedies on the order of the pictures made by her and the late Sidney Drew. Raymond Hitchcock was engaged to appear with her, but for some reason these plans never materialized.

The Briggs cartoons will be filmed in one reel at the Fisher studios in New Rochelle. They will be delivered in a series of twenty-six. Mrs. Drew has not yet made any releasing arrangements, preferring to make these plans on the merit of the pictures after they are completed. A tentative choice of cast has been made, and the players will be announced later. Since she begins work next Thursday, Mrs. Drew will have to make her decision on a cast very shortly.

At the Broadway Theatres.

All those who missed "If Winter Comes," when it was shown at the Times Square Theatre, can make up for this oversight by going to the Riroli next week when William Fox's picture will be shown. "If Winter Comes" was made abroad by Harry J. Millarde and, as every one knows, is the film version of A. S. M. Hutchinson's well-known novel. The character of Mark Sabre, one of the most interesting in modern literature, is portrayed by Percy Marmont. Anne Durrest appears as Noon, and other characters are Arthur Metcalfe, Sydney Herbert, Wallace Kolb, William Riley Hatch, Russell Sedgewick, Leslie King, Gladys Leslie, Margaret Fielding, George Pelzer, James Tembrook, Eleanor Daniels and others.

At the Strand this week will be shown "Richard the Lion-Hearted," adapted from "The Talisman," by Sir Walter Scott. Wallace Beery, who created the role of Richard in "Robin Hood," is the featured player, and is surrounded by a cast including Marguerite de la Motte, Kathleen Clifford, John Bowers, Tully Marshall, Charles Gerrard, Clarence Geldert and Wilbur Higby. Chet Withey is the director, and it is interesting to know that the picture is the first one to be released by Associated Authors, a new producing organization composed of Frank Woods, Thompson Buchanan, Elmer Harris and Clark W. Thomas.

J. Stuart Blackton's production, "On the Banks of the Wabash," a Vitagraph picture, based on the song by Paul Dresser, has been selected by Hugo Reisenfeld for presentation at the Rialto Theatre next week. The cast includes Mary Carr, Burr McIntosh, James Morrison, Lumsden Hare, Mary MacLaren, Madge Evans, George Neville, Marcia Harris and Ed Roseman. George Randolph Chester was engaged by the producers to edit the production. The Rialto will also show exclusive films of the Papyrus-Zev race.

S. L. Rothafel found "The Green Goddess" so profitable that he is keeping it at the Capitol for a second week's run. Its cast, which is headed by George Arliss, includes the following well-known players: Alice Joyce, David Powell, Harry T. Morey, Jetta Goudal, Ivan Simpson and William Worthington. Forrest Halsey is responsible for the screen adaptation of William Archer's play, Sydney Olcott is the director.

"Puritan Passions" begins its second week at the Cameo. This is the Film Guild picturization of Percy Mackaye's play, "The Scarecrow." Glen Hunter has the starring role, and in the cast are Mary Astor, Osgood Perkins and others.

"Potash and Perlmutter," the screen version of the stage play by Montague Glass, will be the chief film production at the Broadway next week. The cast includes Barney Bernard, Alexander Carr and Vera Gordon. In addition to the films a bill of B. F. Keith's acts will also be presented.

A Line or Two.

The industry may be located to-day at the Belmont racetrack. Zev seems to be the favorite with the motion picture crowd, but our little playmates are nothing if not patrotic, and while they might admit Papyrus is a good horse, they refuse to concede that the English horse will win the race.

FRANK DE VERNON, AGED ACTOR, DIES

"Beau Brummel of Broadway" Succumbs to Chronic Heart Disease at Bellevue.

FIFTY YEARS ON STAGE

Frank De Vernon, who was known a generation ago as the "Beau Brummel of Broadway," died yesterday afternoon at Bellevue Hospital from chronic heart disease. Mr. De Vernon, who was 78 years old, was on the legitimate stage for more than fifty years and was a great favorite along Broadway. Until his recent illness he appeared in a number of motion pictures. His most recent one was with Marion Davies in "Yolanda."

Mr. De Vernon was also known for his portrayal of many Shakespearian characters before he entered the films. "The Beau Brummel of Broadway" was a great favorite with frequenters of the Windsor, Wallack's, Standard and the Bowery theatres in the olden days," said Colton White, a veteran actor and very close friend of Mr. De Vernon.

De Vernon was given the sobriquet of "Beau Brummel" because he used to change his clothes six times a day at the heights of his career. His frequent changes of apparel consisted of costumes of individualistic trend, including loud cehcks and fancy stripes.

In 1910, De Vernon appeared with Tom Wise in "The Governor of Mississippi." Then in 1917 he had one of the title roles in "Shadows of the World." He also appeared in "Nancy Lee," one of Norma Talmadge's successes.

The "Beau Brummel" was a member of the Elks, and for thirty-five years was connected with the Indianapolis lodge. He also frequented the New York Lodge No. 1.

The funeral arrangements have not been completed.

JEROME AND LEONARD IN ACTION TO-NIGHT

Rival Bantams Meet at Commonwealth S. C.—Felder and Bienfeld at Ridgewood Grove.

Frankie Jerome, the Bronx Spider, and Harry (Battling) Leonard, the Harlem bantam, who put up a hectic combat some months back, will meet as contestans for the second time, when they appear in the stellar event of twelve rounds at the Commonwealth Sporting Club in Harlem this evening. The second twelve will feature Otto Johnson, the Harlem middleweight, and Jack Tilyon.

Sammy Bienfeld and Al Felder, the popular local flyweights, are down for the feature six-rounder at the weekly carnival booked for the Ridgewood Grove Sporting Club in Brooklyn to-night. In the four other abbreviated set-tos Jack Snyder meets Frankie Conley, Jackie Feldman is paired with Charley Izzo, Johnny Kochansky faces Joey Weiner and Nick Quagarelli hooks up with August Pisano.

FOUR BIG GAMES CARDED TO-DAY

Notre Dame and Tigers Hold the Football Spotlight at Princeton This Afternoon.

SYRACUSE VS. PITTSBURG HERE

Four important football games will be played in the East this afternoon. The big game of the day will bring together Notre Dame and Princeton, at Princeton.

New York will not be left out in the cold, however, despite the fact that Columbia will play Penn in Philadelphia and N. Y. U. at New Brunswick with Rutgers. Syracuse and Pittsburg will battle to-day at the Yankee Stadium.

Up at Ithaca, Gil Dobie's "Big Red Team" of Cornell will face a severe test in meeting Colgate. The boys from Hamilton held Ohio State to a 23 to 23 tie last week.

Harvard plays Holy Cross at Cambridge and may catch a tartar. Little Middlebury held the Crimson to a tie last Saturday.

Yale plays Bucknell. Tad Jones seems to be developing a team of great power at New Haven and the Pennsylvanians should be beaten without undue trouble by the Blue.

Notre Dame is favored over Princeton this afternoon. The Westerners showed a lot of speed in walloping West Point at Ebbets Field last Saturday, while the Tigers have come along rather slowly.

Syracuse is generally picked to beat Pittsburg. Pennsylvania is favorite over Columbia.

GEORGE HAMLIN'S WILL BENEFITS HIS WIDOW

Operatic Singer Appoints Wife Executrix in Document Filed Yesterday.

Michael F. Loughman, of 233 Broadway, was yesterday appointed transfer tax State appraiser of the estate left by George A. Hamlin, the operatic and oratorio singer. Mr. Hamlin, who left an estate of about $14,000 in realty and about $2,000 in personality, died on January 10.

By his will he left his entire property to his widow, Harriet R. Eldredge Hamlin, now residing at Lake Placid, Essex County, and named her also as the executrix.

He made his opera debut with Mary Garden in the original presentation of "Natoma," by Victor Herbert, with the Chicago Grand Opera Company in Chicago, in 1912. During the ensuing three years he sang the leading tenor roles in "Carmen," "Madame Butterfly", and others. He was the first artist to present a program of Richard Strauss's songs in America. He is also credited with having created no less than ten opera roles and several oratorio parts.

BOXING BOARD PUTS OVER JOE LYNCH CASE

Authorities Await Statement of Champion's Physician Next Tuesday Before Deciding.

Joe Lynch, world's bantam champion, appeared at the office of the State Athletic Commission yesterday afternoon with regard to the cancellation of his title match with Joe Burman, which was scheduled to be staged in the Garden yesterday afternoon. The board heard the champion's side of the story and also listened to what Dr. William H. Walker, their physician, and Dr. S. M. Hyman had to say. Both claimed they had examined Lynch and found nothing wrong with the left shoulder, which was dislocated when the title holder fell over his dog on Thursday.

After listening to Lynch and the physicians, the board announced they would await the report of Dr. Jesse S. Heiman, who was the first to see the champion after he met with his injury and who readjusted and bandaged the injured shoulder. After Dr. Heiman testifies on Tuesday, or files his report, the local boxing authorities will hand down their decision.

The board, however, did announce that so far as they are concerned Burman is the bantam champion in this State and Lynch merely the challenger, so the calling off of the match by Lynch does not change the situation in that respect.

3 MINUTES OF SILENCE AT NAVY DAY BALL

Roosevelt, American Activity in War and New Holiday to Be Commemorated.

A special, brief ceremony at midnight will be the feature of the Roosevelt-Navy Day ball at the Hotel Commodore, being given for the benefit of the Veterans' Mountain Camp of the American Legion October 26. The simple ceremony will commemorate three events. It will bring to the minds of those present the memory of Theodore Roosevelt.

It will also be a remembrance of the first shot fired by American troops on the battlefields of France on October 27, 1917, and commemorate a new holiday for the American people—Navy Day.

On the stroke of midnight the merry-making at the first annual Roosevelt-Navy Day ball will cease. In a few short words Dr. Samuel Lloyd, president of the Veterans' Mountain Camp, will ask the assembled crowd to join with him in commemorating the three events by keeping silent in reverent respect for one minute, and then the festivities will be continued. It is planned to make the ceremony effective and at the same time so brief that in all it will take less than three minutes.

The proceeds of the ball will go to the rest home maintained under the auspices of the American Legion on Big Tupper Lake in the Saranac region of the Adirondacks.

IRENE WILL RETURN TO "FAMILY" SOON

Friends Believe Dancer Will Go Back to Husband, but She Won't Say Yet.

(Special Dispatch to The Morning Telegraph.)

NEW ORLEANS, Oct. 19.

"After I complete my tour of the United States in November, in a fashion and dancing review, I am going to have a rest with my family in New York," Irene Castle said to-day. "I'm not answering personal questions as to what family," the dancer said, "so please don't ask. Then after the holidays I am going into vaudeville."

When asked about her divorce and whether she intended to live with Captain Robert E. Treman again, Miss Castle laughed. "If you don't mind," she said, "I haven't a thing to say about it."

According to some of her closest friends, it is believed that the dancer will return to Captain Treman by Thanksgiving.

Cuts Hand on Subway Window.

Morris Pantelbaum, 20 years old, a salesman of 15 East 101st street, suffered severe lacerations of the left hand when the crowd surging behind him on the southbound platform of the Lexington avenue subway station at Eighty-sixth street pushed him against the side of a train that had just drawn into the station and caused his hand to go through the window. He was attended by Dr. Palster of Reception Hospital and was taken home.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.
W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.
Telephone, 2400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

Harmony in Exhibitor Circles Augur Well for the Success of "Motion Picture Day."

With the legislative battles that stare the exhibitors in the fact for the next few years the biggest move toward winning them was accomplished last week when all the warring faction met under one roof, sat at one table and buried their grievances and decided to work in harmony. Without a concerted effort toward obtaining harmony the exhibitors would have been lost, and some of the leaders had the good sense to know that personal pride is a small matter when a big issue is at stake.

The bitterness in the past has had a disastrous effect on the box office. Problems that should have been met collectively were fought individually, with the men who had not made the first move toward battling with them standing on the side lines and letting their personal conceit interfere with their better judgment.

But with the leaders determined to work shoulder to shoulder this cannot happen again unless some theatre owner decides to let his own personal ambition step in and destroy the effectiveness of his organization work. Organization should come first, and everything else submerged to make way for it. Without harmony in organization the exhibitor cannot hope to make his theatre a paying proposition.

The producers who are competitors and who depend upon their success for successful competition are not placed in the same position as the exhibitor. They can go along singly without any bad effect. Organization for them is not so vital, but the exhibitor who has numberless mutual difficulties to face is lost if he does not meet his problems collectively.

The exhibitor's biggest problem to-day is the admission tax, because it hurts his business. He cannot ask his patrons to pay any higher admission price and in many cases he has had to go down in his pocket and pay the deficit. He figures that he did everything in his power at the time of the war to help and that the tax at that time was an emergency measure, but it is not any longer necessary. Other nuisance taxes have been eliminated, and why not the admission tariff. In no other case is so large a majority affected. Theatre after theatre closed its doors this past year, nine out of every ten failures being laid at the door of the increased admission war tax.

National "Motion Picture Day," November 19, was established to fight this very menace. Twenty-five per cent. of the money taken in at the box offices on that day will be used to fight adverse motion picture legislation. The most important legislation of all is that which concerns the tariff on motion picture admissions, therefore it is highly important that all the theatre owners combine to assist in making November 19 a profitable event. It is also important that the people help the theatre owners for the admission tax is also one of their problems.

Now that national, State and city motion picture organizations have joined hands, forgetting all past grievances to work in unison, November 19 should be a success. Sydney Cohen's M. P. T. O. A. has started at work, already getting out some effective propaganda in the way of exploitation. He has urged that all bygones be bygones and the other leaders have accepted his olive branch in the spirit in which it was extended. We now look for big things. Harmony is not only desirable, it is essential, as those who have tried to work single-handed can testify.

The Motion Picture Is a Stimulant to Reading and Study.

Jack Coogan, Sr., in an article published to-day takes issue with a group of educators who incline to the opinion that the motion picture is taking the place of brains in the younger generation. Mr. Coogan refutes this argument by declaring it to be his personal knowledge that film versions of literary classics or pictures based on historical subjects stimulate the reading of the book or the study of the period shown on the screen.

This is undoubtedly true. Further than that the motion pictures give a direct impetus to reading and study on a great variety of subjects. The screen reaches all classes of people and reacts upon every element of its patrons. To the highly educated it brings a visualization of scenes and characters long familiar through the printed page; in the less studiously inclined it awakens an interest that no other medium can instill.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Harry D. Wilson, director of publicity and advertising for the Principal Pictures Corporation.

Harry D. Wilson holds a kindergarten for child stars. He puts the little ones through their publicity paces with a dexterity that has given him an enviable reputation in Lilliput Land. In fact the reputation of no juvenile star is considered safe without his gentle guidance and his safeguarding influence.

It started with Jackie Coogan, but let us first go back to the beginning.

The first attempt as a press agent inactar as Wilson was concerned, ended in disaster. It started in Iowa—Des Moines, to be exact. Wilson had a friend appearing in vaudeville who desired a little exploitation. Pounding out what he thouht to be an excellent feature story about aforesaid friend, he brushed into the office of the city editor.

There were three reasons why Wilson's story did not appear in print the following day—or many days following his visit to the publication. First, because the city editor was not interested in vaudevillians; second, because it was press hour; third, because Wilson's story was written in single space and on both sides of the page: at least, that is how Wilson explains it.

But everybody has to learn. Wilson had his lesson. His first position—or rather job—was writing "shorts" for a film house in Los Angeles. Later he affiliated himself with the W. H. Clune enterprises, handling the Clune chain of theatres in Los Angeles.



Photo by Woodbury.

HARRY D. WILSON.

After serving in this capacity for some months, he joined the staff of Mack Sennett during the days of the "Broadway Stars." It was during this period that Sennett filmed "Yonkee Doodle in Berlin." The war was on when the production started. When it was finished, so was the war. Rumors about putting the film on the "shelf" were rife. Wilson obtained an idea—sending some of the bathing beauties on the road in conjunction with the showing of the picture. He went to San Francisco and conferred with Sol Lesser, then operating one of the biggest exchanges in the West. The result of the trip was Lesser's purchase of the world's rights to the picture and the Sennett Bathing Beauties' personal appearance in connection with the film. At one time, thirty companies were on tour. And Wilson is proud of the coup.

Since then, Wilson has been identified with the Lesser interests, starting as director of publicity under the Western Pictures Exploitation Company. And this is where little Jackie Coogan enters our story. Wilson brought him to New York three years ago, shortly after Lesser had signed the starlet for a series of pictures.

Wilson handled all the publicity on Jackie Coogan until the little chap entered into the contract with Metro. Wilson is now director of publicity and advertising for Principal Pictures Corporation, of which Sol Lesser is president, Irving M. Lesser vice president, and Mike Rosenberg secretary. His headquarters are on the West Coast, but a great portion of his time in spent in the New York offices of Principal Pictures.

He is about to begin a publicity campaign on another child star—Baby Peggy—and, as was the case of Jackie, Baby Peggy's first move under this new contract, will be a visit to New York "to see the sights." It is her initial trip East. After spending a few weeks in and about New York, Wilson will accompany the little girl and her parents, Mr. and Mrs. James Montgomery, back to California, where production will start on her first feature.

Wilson is vice president of the Western Motion Picture Advertisers, a member of the Los Angeles Realty Board, and several other civic organizations on the West Coast. He was director general of the last Wampas Frolic, held on the stage of the new Warner Bros.' West Coast studio, and during his affiliation with Principal Pictures Corporation has still had time to make on an average of three trips to New York and return each year. And in addition to this he is a member in good standing of "Only Their Husbands' Club," as Marion Aye can testify.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

FRANK TILLEY has made me famous in England, or, as some of my friends suggest, infamous. In a whole page of publicity, such as our stars would be glad to pay real money for, he has given me a battle on some of my recent articles, in which I took exception to his attitude on American films and American manners. Under the caption of "Louella Out of Focus" in the issue of October 4 of the Kinematograph Weekly, over which publication Mr. Tilley pre ides as editor, he comes back at me in such a snappy fashion that I have to break my resolve to avoid editorial quarrels.

Mr. Tilley has his point of view and I have mine. He thinks it is permissible to accept the hospitality of a country and then go back and find everything wrong and nothing right. We have never claimed that American films are perfect, but we have claimed their large sale would indicate they are the best in the market at the present time. This I have said and this I repeat despite anything Mr. Tilley may say about me or about America.

Mr. Tilley probably thinks he is right. Which one of us is right would take a League of Nations composed of neutral members to decide. This is no time to start an international war, and if the British editor continues his attacks on America I am afraid I shall say things that will make him call upon the British army, the British Parliament and all the British dignitaries. Like Mr. Tilley I want to avoid personalities because I recognize his standing in his own country and that he is a man whose word means something. But I cannot let him get away with some of the things he says. He speaks of the Squibs pictures, "Dick Turpin," "Fu Manchu," "This Freedom" and "The Wandering Jew" as films that have done better than our American films. We have not seen these pictures in our own country, so we are unprepared to give any estimate of their value. They may be good, but they are so pitifully few compared with our hundreds and hundreds of good American pictures that they cannot be taken as an indication of what business English films do in Great Britain. If these few have done as well as our American pictures, I am glad. Mr. Tilley probably doesn't believe this. But I have a very warm spot in my heart for the English people. They were charming to me when I visited in London and although I saw many things to criticize in the way motion pictures were made, I did not come home and put them in print. I felt that it would not be good sportsmanship to repay hospitality in this way. Mr. Tilley, quoting me, says:

Cannot Sell English Films Here.

"She goes on to say that American distributors will show English pictures 'as soon as something that will appeal to the people is sent over, and that they will stretch a point to show any foreign film in order to keep the good will of the film market on the other side.'"

Commenting on this statement of mine Mr. Tilley says:

"How the daily gathering in the Astor must have shrieked with laughter when it read that wonderful revelation of its interested altruism. I should like Miss Parsons to take a representatively good British film and try to sell it to one of the big American distributors in order to help him to keep the good will of the film market on this side. With all her knowledge and all her associations the best that would happen to her would be that some one would say 'W'at's bitin' you, sister? Gone loco, or sumpfin?'"

If Mr. Tilley can send me an English picture that really has value I will guarantee to market it despite that he says it is impossible. Not a picture that he says is good, but one that an impartial jury decides is good entertainment, has a good story, good acting and correct settings. Americans opened the door to German pictures. "Peter the Great," "Passion" and numberless others were sent over here from Germany and given a warm welcome. We certainly do not feel any less kind to England than we feel toward Germany. Even Mr. Tilley will admit that we have more reason to feel more kindly to anything made in England than to anything of Teuton origin. If an English picture had merit we would not hesitate to grab it quickly. We are ever on the alert for good pictures and there would be no reason in the world why we would not give England credit if she were able to make a picture that would measure up to our own better class of films.

William Brandt Speaks.

If Mr. Tilley is not willing to take my word on the way English pictures appeal to the American public perhaps he will listen to William Brandt, president of the New York Motion Picture Theatre Owners, and himself the owner of many houses. Mr. Brandt says he has tried to interest his patrons in English-made films, only to run them at a financial loss. He says he has come to the conclusion that British films hurt his business.

"Only last week," said Mr. Brandt, "I ran 'Harbor Lights,' a British production. The only good thing in it was Tom Moore, an American star. I thought once again I would take a chance, but my patrons refused to accept the picture. After the $2 productions shown on Broadway you cannot blame them for refusing inferior films."

I wonder what Mr. Tilley can say to this. Certainly Mr. Brandt cannot be motivated by any ulterior purposes. As an exhibitor he would be to his interest to have as large a market to choose from as possible.

Will Hays Gives Figures.

Will H. Hays came back to this country and he says he speaks with authority when he says that 90 per cent. of the films shown in England are made in America. How can Mr. Tilley reconcile Mr. Hays's figures with the following vitriolic accusation from his prolific pen? Mr. Tilley says in speaking of English films:

"They are made for a public which understands other things beside machine-made, card-index fiction. They are made for a public which is gradually showing its preference for pictures which contain something more than mechanical perfection and lavish expenditure. That public is showing its opinion by refusing to accept American conventions and standards unless they are forced down its throat."

We can only answer this silly statement by pointing again to Mr. Hays's figures that 90 per cent. of the films shown in England are American made. Figures do not lie. Frank Tilley could talk from now until doomsday and he could never convince any one with such foolish talk, not even the most pro-British readers of his magazine. If American pictures are forced down their throats they must have an enormous capacity to swallow 90 per cent. of all the pictures they show. Oh, what's the use. It's too ridiculous to waste time discussing. England should pay the fretful Frankie a bonus for his loyalty. He deserves it.

Hart as an Author.

William S. Hart has written a pretentious novel of the days of the American Revolution, in which Patrick Henry, Irish patriot, is starred as the principal character. The prolific Mr. Hart calls his book "A Lighter of Flames" and offers it with some illustrations by James Montgomery Flagg. Thomas Crowell is the publisher. We are indebted to Mr. Hart for an autographed copy of the book and we also are indebted to him for giving us the privilege of reading it. There is an interesting love story, with Mr. Henry as the principal character. We wonder if Mr. Hart had the motion picture screen in mind when he wrote his story, for it would make a very good picture. Perhaps he will do it himself. These early days of American history furnish colorful material that is being eagerly seized by the producers who feel that Americans have too little of the history of their own country on the screen. We recommend "A Lighter of Flames," not because William S. Hart is the author, but because it is a very good story quite apart from his association with it. Of course we admit having the gun-man in the role of author adds interest.

He Won a Contest.

Ralph Graves won his first look of recognition for the screen in a motion picture contest conducted by the Chicago Herald, a far cry from a schoolboy seeking an adventure in a strange city to the leading juveaile man playing opposite Marion Davies in "Yolanda." And yet it is only seven years ago that the very young Ralph Graves packed his schoolbooks on a high shelf, took the allowance he had saved for six months and came to Chicago to seek his fortune.

It may have been design or it may have been an accident that landed him at the Coliseum, where a motion picture exposition was in full swing. Whatever brought him there was probably an ill wind, for it blew him right into a motion picture contest that was being conducted by the Chicago Herald to find the type of juvenile player that Violet Mersereau wanted for her next Universal picture.

There were hundreds of other contestants, but Ralph, terribly young, terribly in earnest and terribly ambitious, so ingratiated himself with the young women in charge of the Chicago Herald booth that he polled a 100 per cent. vote from them. When it came time to decide the contest, Carl Laemmle said:

"A selection you make is all right with Miss Mersereau and Universal."

After that, with the strong endorsement of every one in the Chicago Herald motion picture department at the Coliseum, to say nothing of members of my family who were interested spectators in the contest, I had only to say yea or nay, and that was to pin the blue ribbon on Ralph. I would like to be able to say that he went to Universal City and after making one picture became famous, but such is not the case. Before he had time to go West George K. Spoor signed him for a part in a Mary McLaim film that was being produced at the Essanay studios. This and other subsequent roles brought the young man's screen value up to a salary that was three times what he had been promised for the contest picture with Violet Mersereau, so that when he did go to Universal City a year or so later it was not as the callow youth from Cleveland who had won a motion picture contest, but as a youthful actor specially engaged for a particular role.



Photo by Seely.

RALPH GRAVES.

He Won a Motion Picture Contest Some Years Ago and Does Not Boast About It.

Dad Had Different Ideas.

This is the only part of the contest that interests Ralph. The whole thing seems absurd to him now and about the most ridiculous and roundabout way any boy in search of recognition on the screen could go about accomplishing his purpose.

"I lost so much time," he complained, "with that foolish contest."

"Not very much time," I reminded him. "You landed in Chicago one week and won the contest the next."

"Well, I mean there are better ways of getting what one wants in the world."

"But you have been fairly lucky?"

"In some ways," he answered.

I suppose one might say it all depends on one's point of view. Ralph is not much more than 23 now. He is one of the highest paid juvenile leads and gets a weekly salary that is in four figures. He is seldom idle because his type is one that is universal in its appeal. He flits from one film to another without enough time to go back to Cleveland for one day's fishing.

Cleveland is pretty proud of Ralph, all excepting his father, who does not see much in this acting business. He had a career in the steel business mapped out for his son, and no matter what the weekly payroll shows in dollars and cents it has never compensated in the older Mr. Graves's eyes for his son's defection from the commercial paths of duty. Ralph is an only son with well-to-do parents who would like to have him stay at home, but Ralph feels he has found his place in the sun and he is going to stick to it.

"But they have my boy as a substitute for me," he says, and his youthful, smiling face becomes grave for a second. Ten months ago he lost his lovely young wife when she died in giving birth to Ralph Graves 2nd, and it is the one hard place in the road for the boy who has been extraordinarily fortunate in his motion picture career.

"I want to do something really big," he told me when we dined together. "I want to play the type of American that Wally Reid created. A not too serious drama, but the alert and alive young man such as every American motion picture audience likes to see."

He Admires Holbrook Blinn.

In "Yolanda" he plays the part of a knight brave and bold who fights for his lady fair.

"It's a big picture," he said, "and I have learned a lot just by listening to Holbrook Blinn. Say, he is a great artist and he knows his craft, and he can tell most of us things we should know."

I had to smile at this naive confession. Ralph's admitted admiration for this older man was so ingenuous. There are moments when one feels his arrogance of youth and his conceit, and then some remark such as his willingness to follow Holbrook Blinn is so delightfully unaffected and natural we are sure the conceit is only the outburst of youth.

"He is impetuous and enthusiastically inclined to be intolerant when things are not going his own way, but what a young man who has a remarkably clever insight into the film business, a keen sense of values and, best of all, he is clean and wholesome. One would never think that would shirk on a job or refuse to take his work seriously. But one could see him getting into difficulties because of his own ideas on a subject and a strong belief in his own convictions.

His willingness to sit at the feet of Holbrook Blinn and learn seems to me to be the finest keynote to his character. He might be wilful, headstrong and opinionated, but he realizes his own limitations, and that is more than the average youth does. I found his ambition to really do something another point in his favor, and I have confidence in Ralph and always have had since that day seven years ago when he walked into the Coliseum and said that he had decided to become a motion picture actor.

Well, he has. Perhaps his most noteworthy attempt in this line has been in "Dream Street" with David Wark Griffith. How many actors would give six months' salary for a chance to be in a Griffith picture under the direction of such a director? Ralph would gladly have sacrificed a year's salary, but he did not have to. Mr. Griffith came after him.

"I learned more in that one picture," he said, "than in all my other pictures put together."

How much he learned and what it means in his advancement is always the way young Graves measures up his degree of success in a picture. He also prizes a telegram from Mack Sennett commending him for his work opposite Mabel Normand in "The Extra Girl."

Under a date line of October 5 the Oregon Journal contains an interesting article on sub-titles. It says:

"Motion pictures without sub-titles will be Hollywood's most important experiment during the coming year.

"Senario writers' pets like 'then dawn came' 'that night' and 'the myriad lights of Broadway where a million moths have singed their wings' stand a good chance of complete elimination in the years to come, certain screen idealists believe.

"If the art of the moving picture ever gets far enough advanced, they say, the sub-title will be entirely superfluous. The screen should rely on its own characteristic style of expression, pantomime and become independent of the written word.

"Charlie Chaplin, the screen's greatest pioneer, led the way years ago in the field of sub-titeless films, with his 'One A. M.'

"The first complicated story to be handled in this direction will be William de Mille's current production, 'Everyday Love.'

"De Mille lacks the courage to go all the way with the idea, but the role of the principal character, played by Theodore Kosloff, will be wordless.

"Kosloff, trained in the pantomime of the Russian ballet, will express all his character's ideas, feelings and reactions in gestures, not words. His success or failure may determine future attempts to make the silent drama more silent.

"At present, most of Russia's cinema entertainment comes from Germany and Italy. The Slavs' wild west pictures and the Germans are trying to pass off some synthetic cowboy thrillers as the real thing. However, the Russians are commencing to learn that something is wrong and the pictures are not meeting with success, it is said.

"The films in their search for new settings have done a Bluebird act. Settings of some of the most successful recent films have been right at home—the studios themselves.

"The latest of these pictures of film life is Mabel Normand's 'Extra Girl.' It follows 'Souls for Sale' and 'Hollywood.'

"Maybe future titles will include 'From Shop Girl to Movie Queen,' 'The Romance of Mary and Doug' and 'The Life of D. W. Griffith.'"

He Tells About Saranac.

Now that Paul Perez is back on the job at Universal when he isn't singing the praises of Mr. Laemmle and the Universal luminaries, he is lauding Saranac Lake and its band of literary inhabitants from whence he has recently returned hale, hearty and pink-cheeked. Perez discovered a little group of kindred spirits spending their time in the mountains and their search for health and strength. He was introduced to Chandos Brenon and his wife by Dave Seymour, the exhibitor, and found him to be one of the most entertaining members of the little group; he avers he is one of the most popular men on the lake. "Despite the fact," says Perez, "than Brenon isn't able to get around much he is so merry hearted and such a jolly companion that they all love to flock to his home for the merry little gatherings there. Larry Evans spends many an hour there, too." And when there is William Morris, the representative of Harry Lauder, and Mrs. Vernon Castle, it will be remembered, and Walter Percival, the playwright, and every once in a while Christy Mathewson returns to the mountains, whenever the world's series come to an end that is. He is there, too, on hand. And of course the Saranac inhabitants are all agog to hear what Mathewson has to say about his first-hand observations of the recent matches and the like.

Will He Accept?

Papyrus has booked passage aboard the steamship Aquitania next Tuesday. So has Marc Lachmann, who is taking "The Hunchback of Notre Dame" to London. Marc has extended an invitation to the Derby winner to view the Chaney picture in his (Papyrus's, not Marc's) stall aboard the liner.

Miss Beranger in Brussels.

Clara Beranger reports from Brussels, where she is taking a vacation and apparently enjoying herself. I know that Clara is having a good time because she writes that she has not seen any motion pictures since she left New York. She has been having a great trip, visiting Germany, Holland, England, Belgium and France.

"I shall be glad to return to the United States despite my good times," says Miss Beranger. "Back to the land of prohibition and inhibition."

She is sailing October 25. William de Mille is coming East to make "Icebound," and it will be necessary for Miss Beranger to be here when he arrives in order to consult with him on the production of the first de Mille play to be produced in the East.

Guide to the Movies.

How I can understand a movie that I have never seen:

When I see a bunch of fellows sitting around a fire while one of the group plays a banjo I know that this is college.

When I see a man with his back toward a door I know that he is extracting a key and that no good is coming to the sister of the hero who is in the room.

When I see a man wearing a hat in the house I know that he is a detective.

When a man carries a book under his arm and lives in a garret I know he is an author.

—Moonshine.

Jane Murfin Here.

The Algonquin lobby is always an interesting place because one sees so many visiting film folk. Yesterday while lunching at this well known hostelry we saw Jane Murfin. She has recently come to New York from the Coast, where she has been working on a Stronheart picture, Miss Murfin in collaboration with Larry Trimble, it will be remembered, made the famous Strongheart dog pictures which were released by Associated First National. She has also arranged to write a play with Jane Cowl, with whom she has been co-author on several occasions. She and Miss Cowl were joint authors of "Lilac Time," a most successful play produced during the war.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

THREE CHEERS FOR WHOM?

Motion Picture Editor, The Morning Telegraph:

A week or so ago I read a letter in your column which I wanted to answer right away, but on second thought decided not to. It has been in my mind so much, however, that I concluded the best way to do would be to get it off my chest. It was an enthusiastic outburst from some well-meaning soul about the bills at the Capitol. It was mostly about Mr. Rothafel, and it sounded like a radio fan. At any rate, it seemed a little too fervid to me, and I wish to say that the Capitol is not the finest rim theatre in the world, nor is it to be compared with the Metropolitan Opera House. Such a comparison seems to me to be an impertinence. There isn't any more courtesy there than there is at any of the other theatres.

To begin with, the theatre itself is very attractive, added to which there is an orchestra of sixty or seventy pieces; there is a permanent ballet corps and an enormous stage on which to offer dance numbers. These certainly are advantages right here. Then, too, Mr. Rothafel has one theatre to think about, where, for example, Mr. Riesenfeld has three. I enjoy his theatres just as much, although he hasn't anything like the facilities that they have at the Capitol. Mr. Rothafel, so I note by your column, has much more money to spend, so why wouldn't he have good bills?

It's not a matter of genius at all. I'm not denying that he's a pretty good showman, but with everything at his fingertips to work with. Hundreds of others could do as well. The pictures at the Capitol are no better than at any of the other theatres, and very often they are much worse, and there is no concealing that fact. I've been horribly bored at the Capitol, with all its beauty that the "Fan" raves about, and I'm sure you'll agree that I'm right. If cheers are in order, then here's a whole volume of them for Riesenfeld, who is a real artist, and proves it in spite of such handicaps as dull movies. Yours very sincerely,

Arthur Pringle.

Flushing, L. I.

WHY PICK ON THE RIALTO?

Motion Picture Editor, The Morning Telegraph:

I wish to take exception to a letter which appeared in your Onlooker's Column last Sunday, in which one of your readers complains about going to the Rialto at 1 o'clock and finding the picture beginning with the second reel. He kicks because he had to wait fifteen minutes for the doors to open. Why blame that on the Rialto? They open at 1 o'clock and the regular performance starts at 2.15. Often, when the pictures are long, it is impossible to run them at full length between 1 and 2.15. But it seems to me to be going far out of the way for something to make a stew about, and I thoroughly disagree with the crank who wrote the letter that it is bad management.

He's quite wrong, too, when he says it doesn't happen at the other theatres. It does. I've had the same experience at the Capitol and at the Strand, but I don't think a patron has any right to kick under these circumstances, especially on a Sunday, when they're just trying their programs on a time schedule. Some people just like to create a fuss, and this is one instance where the manager is right. I've always received courteous treatment at the Rialto, and I always enjoy the programs there, particularly the music, and there is so much good about the institution that it seems to me to be pretty small to register a complaint like Mr. Smythe's. I think that was his name.

M. B. Stoddard.

New York City.

To Motion Picture Editor The Morning Telegraph:

Have read both A Fan's and Sam Stein's letters anent Rothafel's accomplishments at the Capitol Theatre, and I think that Stein is all wrong. One saould not criticize another who is able to accomplish what he himself cannot.

I am just one of thousands who attend the Capitol regularly, and who have stood on line in all sorts of weather in order to gain admission. I could just as well wait a few weeks and see the same pictures at less money at neighborhood theatres like friend Stein's (I indeed he owns one) but I journey to the Capitol because I like the way Rothafel presents his pictures, and consequently enjoy them much more than if I saw them in a small, stuffy theatre with music furnished by an asthmatic organ or a rheumatic orchestra. So marvelous is the presentation at the Capitol that even a mediocre picture is made to appear good. In addition to that the prologue and other divertissements are so splendidly done that they furnish even greater entertainment than the picture itself and make the show worth five times the price of admission. Rothafel and the Capitol Theatre have done more to instil an appreciation of classical music, dancing and singing in the minds of the great middle class than any other agency in the history of the theatre. Before he came into the field many of us believed that Chalkowsky, Rimsky-Korsakov, Greig or Chopin were the names of racehorses or Pullman cars, whereas to-day you will find the white collar man and his sister humming snatches of "Marche Slav" or "Caprice Espanol."

Many of my friends agree with me in that the Capitol shows have something that no other shows of like nature possess, and that is a soul. The unfailing courtesy of the ushers and attendants is another feature that makes this playhouse so popular.

Let Brother Stein and other theatre owners watch him, and pattern their houses after him, and then if they devote their time and energy to trying to run their houses in a high-class manner instead of criticizing those who do things, they will find that their business will improve and their lives will be pleasanter.

My wife and myself would rather see the show at the Capitol than any other show in town, and she joins me in hoping that Rothafel will continue to give us as many good shows in the future as he has in the past.

Irving L. Liner.

575 West 172nd St.,
New York City.

An Open Air Theatre.

To Motion Picture Editor The Morning Telegraph:

I see by your paper on Sunday that there is a plan on foot to build an open-air theatre on a pretentious scale. I want to speak a word on its favor. It has long been a cause of regret to me that the old-fashioned "Summer movies" have gone more or less out of style. When the silent drama first became the fashion there were numerous out of door theatres, and it was a healthful and pleasurable pastime during the Summer months to spend your evenings out of doors looking at the picture with only the dotted canopy of the sky as a covering. Nowadays you have to see the pictures even in the hot months in a sweltering theatre. James Cruze has the right idea—let the people see their movies in the fresh air. It isn't necessary, of course, to reproduce Aztec temples and the like, but at any rate he is on the right track.

GRAND GUIGNOL IS OUT TO SHOCK

Second Bill of the Repertoire at the Frolic Theatre Has More Horror Plays.

TWO-ACT DRAMA STARTLING

Farce Comedy and One-Act Drama Are Also on the Program. Physician in Attendance.

FROLIC THEATRE—The Grand Guignol Players in second bill.

NOUNOUCHE
Piece en Un Acte de M. Henri Duvernois.
Benjamin.....M. Marcel Des Manes
Nichette.....Mlle. Jane Meryen
Nounouche.....Mme. Jeanne Bay
La Robe de Mlle. Simone Hermann de la Maison touille de Paris

AU COIN JOLI
Drame en Un Acte de M. Frederic Boutet
La Bonne.....Mlle. Andree Duchesne
Le Patron.....M. Louis Defresne
Le Client.....M. Leo Brizard

L'HORRIBLE EXPERIENCE
Drame en Deux Actes de MM. Andre de Lorde et Rinet
Jeanne Charrier.....Mlle. Simone Hermann
Docteur Charrier.....M. Paul Bernier
Jean Dumas.....M. Leo Brizard
Marie.....Mme. Jeanne Bay
Un Monsieur.....M. Robert Seller

The Selwyns presented the Grand Guignol Players, direct from the Grand Guignol Theatre in Paris, in their second week's bill in the Frolic Theatre, atop the New Amsterdam, last night.

Having tempered their opening bill so as not to be too much of a shock to the largely composed society debutante first-night audience last week, the Grand Guignol Players now will proceed to shock New York, and to put "terror" in the minds of theatregoers.

The second week's bill of the Grand Guignol Players includes:

"Nounouche" ("Nounouche, or Led by tthe Nose"), a rollicking farce comedy in one act by M. Henri Duvernois, in which will appear Mlle. Jane Meryen, Mmefl Jane Bay, and M. Marcel des Mases.

"Au Coin Joli" ("At the Cosy Corner"), a drama in one act by M. Frederic Boutet, in which will appear M. Leo Brizard, M. Louis Defresne and Mlle. Andree Duchesne.

"L'Horrible Experience" ("The Horrible Experience"), a drama in two acts by MM. A. P. Antoine and Charles Boldons, in which will appear Mlle. Simone Hermann, M. Paul Bernier, M. Leo Brizard, Mme. Jane Bay and M. Robert Seller.

The last-named two-act drama, "The Horrible Experience," is one of the most startling "horror" plays in the Grand Guignol repertoire, extending over a period of thirty-five years, and is expected to send shivers down the spines of New York theatregoers to an extent undreamed of in the American theatre.

Almost every time that "The Horrible Experience" is performed in the Grand Guignol Theatre in Paris, both men and women in the audience faint, and the Selwyns have taken every precaution in this regard, even to having a registered physician, Dr. Herman Pomeranz, and a special nurse—herself a former member of the Grand Guignol Players in Paris, Mlle. Gaby Jacqueline, to be on hand at every performance.

The Selwyns also have had fitted up a physician's room, where delicate nerves may receive restful attention.

DRIVER KILLED AS TRAIN HITS TRUCK

Fast Speonk Express First Jumps Tracks and Two Hours Later Crashes Into Motor.

The passengers on the twelve-car Speonk-Brooklyn express of the Long Island Railroad yesterday were sorely vexed when twice within two hours their train met with two accidents. While the express was speeding through Center Moriches yesterday morning the train hit an unlocked switch, jumped the tracks, ditching the engine and narrowly missing a catastrophe. The passengers were given a good shaking up, but no one was hurt.

Then two hours later James Harrigan of 817 Halsey street, Brooklyn, was killed when the Speonk-Brooklyn express, equipped with a new engine and traveling at full speed to make up for lost time it suffered in the previous accident, crashed into a five-ton motor truck that Harrigan was driving.

The crash took place at Oceanside road crossing at Rockville Center, and before Engineer Edward Hulse could bring the train to a halt the truck had been dragged more than 2,000 feet and Harrigan's body was hurled into the bushes which line the right of way, 400 feet away from the crossing. Coroner Edward T. Neu ordered the body to be removed to the morgue.

BAIL BOND FORFEITED.

Officers of $2,500,000 Bankrupt Firm May Be in Canada.

Judge John C. Knox, in the Federal District Court yesterday, ordered the forfeiture of the bail bonds of five men accused of frauds amounting to $2,500,000 when the defendants failed to appear for trial on an indictment found in connection with the bankruptcy of the Fidelity and Community Finance corporations.

The defendants are Austin Howard Montgomery, his son, Austin Howard Montgomery, Jr., William S. Harris, Florence Hersog and Joseph McDonald. Montgomery's bond was for $10,000. The bond of his son amounted to $05,000. Harris's bond was $25,000 and Hersog's bond 10,000. McDonald's bond was for a smaller sum. After ordering the forfeitures of the bonds, Judge Knox, at the request of representatives of the surety companies furnishing the bonds, stayed the forfeiture for a week. The missing defendants are said to be in Canada.

Engagement Announced.

Announcement has been made of the engagement of Helen Coyne Maloney, daughter of Mr. and Mrs. Peter J. Maloney, 137 Riverside Drive, to William M. Butler, son of James Butler.

Mr. Butler is a graduate of Georgetown University, a member of the Manhattan Club, the Squash Club and the Bar Association.

FILM TRUST INQUIRY REOPENS IN NEW YORK

Elek John Ludvigh Tells of Theatre Ownership by Famous Players-Lasky Co.

RACE PICTURES ARE CHEAP

Price Goes Down When Pathe Finds Competition—William Brandt's New Idea.

By LOUELLA O. PARSONS.

THE Federal investigation against Famous Player-Lasky was resumed yesterday in New York City in the Tilden Building both at a morning and afternoon session.

Elek John Ludvigh was one of the most informative witnesses in that he gave some interesting data on Famous Players-Lasky in answer to some of the questions put to him. Mr. Ludvigh ended for all time the question of whether or not Paramount has acquired the Grauman theatres by stating that the three theatres in Los Angeles are now controlled solely by Famous and have been for some months. This ownership has been discussed for some time.

Mr. Ludvigh was asked how many theatres had been acquired by Paramount since April 4, 1923, and he stated that six had been added to the holdings of this company. McVicker's in Chicago, Community Theatre, Miami Beach, and the Capitol Theatre at Pittsfield, as well as the three Gauman houses in Los Angeles. In the course of the questioning it developed that Paramount had a five years' lease on the McVicker Theatre in Chicago, which has recently been remodeled by Jones, Linick & Schaefer and is now one of the finest theatres in the Middle West.

Mr. Ludvigh divulged the information that the common stock of the Charles Frohman Company is owned by Famous Players-Lasky and that one-third of the stock of the Lyceum and Empire is in their control. Through the Hayman estate a twenty-one-year lease was obtained on the Lyceum and they in turn leased it for legitimate plays to Daniel Frohman and David Belasco, who are now the lessees.

Mr. Ludvigh was asked if Famous Players contemplated building any new theatres and he mentioned the theatre which will be erected in 1924 on the site now occupied by the Putnam Building and a new theatre which the company expects to build in Indianapolis on the site now occupied by the English Opera House. Other witnesses were S. E. Applegate, Philadelphia representative of United Artists. Mr. Applegate was asked to explain the first-run situation in Philadelphia, and his testimony in no way reflected against Famous Players-Laskyk. Harry O. Schwalbe, treasurer of Associated First National, was called to give something about the reorganization of his company in 1920, which he did. The meeting will be resumed to-day at the same place after which it is expected the Government will rest its case.

Those Race Films.

The best laid plans of men and mice often go astray, as the Pathe Film Company will testify. The race between Zev and Papyrus for the international championship has been looked upon for many months as the best sporting proposition since the famous Dempsey-Firpo fight. Pathe, realizing this, paid $30,000 for the privilege of getting exclusive motion pictures of the affair and then proceeded to book their film to all interested exhibitors. But here is where the catch comes in.

Fox, International and all the rest were able to get pictures and had them on the market just as soon as Pathe. The prices, which were sky high in the beginning, came down, down, down. One exhibitor was about to pay $750 for a three days' run of the films when the news came to him that he could get them elsewhere much cheaper, so he telephoned Pathe and learned that the $750 price only existed when it was expected there would be no competition.

The price now is something like $125 or perhaps less. But let it be said to the credit of Pathe the films shown at the Rialto are fine and have come in for universal praise, so the investment may not be such a bad one after all. We have not seen the other films, so we do not know how they rank with Pathe's product.

William Brandt Has an Idea.

It is nothing new for William Brandt to have an idea. He has more than any person we know. But this one occurs to us as being so worth while we are going to tell about it. Mr. Brandt has sent word to all the exhibitors in the New York State Motion Picture Theatre owners' organization and asked them to interview their Congressmen on the admission tax. Instead of appealing directly to the Congressmen of New York, Mr. Brandt figures a personal application from Joe Brown, Jim Peters or one of the constituents who has a vote will carry a great deal more weight. He has asked each exhibitor to question his particular Congressman to find out how he stands on the admission tax and then to transfer that information to headquarters here in New York. The opinion of each Congressman in the State on the admission tax will be worth something and that Mr. Brandt hopes to compile and have ready for use when the vote comes up in Washington. It sounds to us like a mighty effective scheme and one that should bear fruit.

Lachman Entertained.

The Aquitania carries Marc Lachman to London, where he will be in charge of the presentation of "The Hunchback of Notre Dame" for Universal. Yesterday Mr. Lachman's colleagues and friends gave him a luncheon at Giolitti's Italian Restaurant. It was a fine going away party and a good time was had by all. Mr. Lachman was given traveling bags and presents and all sorts of felicitations. We understand no red wine was drunk, but then you can never trust these press agents when it comes to matters of prohibition.

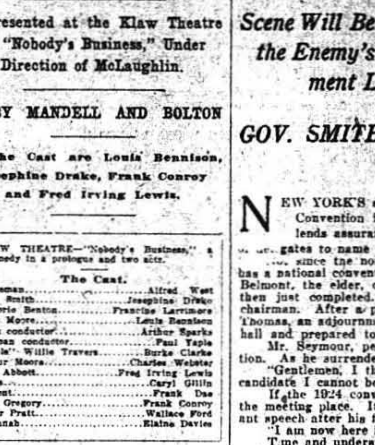


Photo by Melborne Spurr.

JANE MURFIN.
Who Directed a Picture Herself and Is Here to Market It.

Here With Two Pictures.

Lawrence Trimble arrived in New York yesterday morning with the print of "The Love Master," his most recent picture featuring Strongheart, the dog. Jane Murfin, Mr. Trimble's partner, reached here Saturday also with a print of a picture. Hers is tentatively titled "The Sign." They are here to market their pictures and are now negotiating with several companies for the distribution privileges. This is the first time Mr. Trimble and Miss Murfin have worked separately, and it is the first time that Miss Murfin has directed a picture. In her him she has a cast in which Hockliffe Fellows, May Allison, Vera Reynolds, Tommy O'Brien, Harry Mestayre and others are featured. Miss Murfin says this is a new May Allison. Gone is the ingenue with the fluffy curls, and in her place is a new actress, a grown woman with poise, dignity and interest.

Leatrice Joy Leaves Husband.

Married life for Leatrice Joy is just one separation after another. She and her husband, Jack Gilbert, no more make up than they part, each one going his own way and following his own artistic inclinations. Hollywood is now excited over another separation, and this time we understand it is final and that a divorce action will follow. They are both splendid young people, but they did not seem to be able to hit it off. That is sometimes the way when there is too much temperament in one family and two people have the same ambitions. Their trouble is described as an agreement to disagree, which, in other words, is incompatibility.

Carl Laemmle Hints.

Carl Laemmle has reached the Coast and, we understand, has given out a rumor that is creating considerable interest. He has hinted at an acquisition of an important European director to be brought to the Coast. It will be remembered that Mr. Laemmle discovered Eric Von Stroheim and gave him his first chance in motion pictures, so that he probably has great faith in Europe's directors.

Contemplating Stage Offer.

When James Kirkwood had his severe accident and Goldwyn substituted Frank Mayo for him he broke his contract, and since that time has been free-lancing. Now we hear that Kirkwood and his bride, Lila Lee, have received a stage engagement in New York and are now contemplating it. If they accept they will appear in a play this coming season here in New York.

Engages Anna Q. Nilsson.

We hope Anna Q. Nilsson has let her hair grow out because she has been cast by Richard Walton Tully for the part of Allegheny Briskow in his next production, "Flowing Gold," a story by Rex Beach. It might be awkward for Miss Nilsson if the heroine does not wear short hair. Still, wigs are useful and often fill the need.

Frank Dane With Bennett.

Frank Dane takes his pen in hand to say that he is now with Whitman Bennett, all rumors to the contrary notwithstanding. Mr. Dane explains that he is well known in England and that he has been cast for the part of Dr. Small in "The Hoosier Schoolmaster."

Does Good Business.

"The Green Goddess" grossed $53,942.75 in its first week at New York's Capitol Theatre. It was decided early in the week that a holdover would be necessary. The second Sunday's crowds equalled those of the first Sunday, with the ticket lines extending to Fiftieth street and around the corner into Fifty-first street. A fine break in the house about 8.30 o'clock brought in a lot of new money.

W. L. Rothafel has given "The Green Goddess" a prologue and musical accompaniment as presentations as has ever been given a feature. George Arliss, star of this William Archer melodrama; Alice Joyce, Jetta Goudal, Harry Morey and David Powell have been getting a hand from audiences all week.

Fredman Due.

Ernest Fredman, the British editor of the Motion Picture News and Film Renter, is due to reach America to-day. Plans are on foot to give him a luncheon at the Ritz-Carlton and we understand that it will be one of the biggest affairs of its kind given in some time. Harry Reichenbach is in charge of the festivities, that is, he is toastmaster and any one who has ever seen Harry in that role knows what it means.

Tommy Gets Mobbed.

John McCormack was not the only star at the concert at the Century Theatre Sunday night. Tommy Meighan was there and when he got up to leave the theatre he was given a hand that sounded all over the theatre. Many of the audience waited to get a look at the handsome Tommy and no less than three hundred women, girls and their men folk tried to grasp him by the hand.

MISS LARRIMORE IN A NEW COMEDY

Is Presented at the Klaw Theatre in "Nobody's Business," Under Direction of McLaughlin.

IS BY MANDELL AND BOLTON

In the Cast are Louis Bennison, Josephine Drake, Frank Conroy and Fred Irving Lewis.

KLAW THEATRE—"Nobody's Business," a comedy in a prologue and two acts.

The Cast.

Brakeman.....Alfred West
Vera Smith.....Josephine Drake
Marjorie Benton.....Francine Larrimore
Jerry Moore.....Louis Bennison
Train conductor.....Arthur Sparks
Pullman conductor.....Paul Taple
"Uncle" Willie Travers.....Burke Clarke
Arthur Moore.....Charles Webster
Dirk Abbott.....Fred Irving Lewis
Hines.....Caryl Ghlin
Vincent.....Frank Dae
Paul Gregory.....Frank Conroy
Oliver Pratt.....Wallace Ford
Savannah.....Elaine Davies

Robert McLaughlin presented Francine Larrimore in a new comedy entitled "Nobody's Business" last night at the Klaw Theatre. The play is in a prologue and two acts, divided into a number of scenes, and it is the joint work of Frank Mandell and Guy Bolton.

The play is a comedy, its opening scene being laid on the observation platform of a Pullman car and its succeeding acts taking place in the studio apartment of a wealthy philanderer in Bohemia.

The characters are mainly types of sophisticated metropolitan life and the story concerns an unsophisticated Western girl who comes to New York to make a career in art.

The cast supporting Miss Larrimore includes Louis Bennison, Josephine Drake, Frank Conroy, Fred Irving Lewis, Wallace Ford, Burke Clarke, Frank Dae, Charles Webster and Elaine Davies.

VICTOR MAUREL DIES AFTER LONG ILLNESS

Celebrated French Baritone Succumbs to Lingering Sickness at the Age of 75.

Victor Maurel, former Metropolitan Opera singer and one of the best-known French baritones, died yesterday afternoon at his home, 346 West Seventy-first street. The fatal illness was a lingering disease which is said to have baffled the physicians.

No funeral arrangements have been made as yet by his widow, Madame Maurel, who is a playwright and scenario writer. She is his sole survivor. Mr. Maurel has not sung in opera since 1894, and his only public appearance was at the reception given to Marshal Joffre in New York.

Mr. Maurel was born in Bordoux, France, in 1848, and in 1874 came to the United States, where he first sang under the management of Colonel Mapleson, then director of the Academy of Music. He later joined the Metropolitan Opera Company. He created many of the characters written by Verdi especially for him and took the part of Iago in "Othello."

Since his retirement from opera he has devoted hi stime to painting.

CONVICT TAXI DRIVER UNDER NEW STATUTE

Owner of Cabs Is Given Six Months for Not Insuring His Patrons.

The first person to receive a severe sentence under the law requiring taxicab owners to procure insurance to protect persons who may be injured in taxicab accidents, was Louis Barben, 36 years old of Lafayette avenue, the Bronx, who yesterday was sent to the Workhouse for six months in Special Sessions.

Barben is the owner of two taxicabs that were in a collision on East Eighty-fourth street June 20. At the time a negro, who was riding with one of the drivers, was killed. It was found that while Barben had taken out the required insurance on the machines he had not made the payments, and the negro's relatives were unable to collect any damages.

Barben claimed in court yesterday that he had at one time owned a number of taxicabs, but that he had lost money on them and that he was now without means. The law went into effect in July, 1922, and this is the heaviest penalty that is imposed for its violation in Special Sessions.

HOLD HOMICIDE SUSPECT.

Detectives Trace Car Supposed to Have Killed Child.

Peter Sechenko, 38 years old, of East Fifteenth street, a chauffeur, was held in 5,000 bail for a hearing November 29, when he when he pleaded not guilty yesterday before Magistrate Frederick B. House in Homicide Court to a charge of homicide.

Charles Dimicelli, 4 years old, of 536 East Thirteenth street, was killed last night when he was struck by an automobile at Thirteenth street and Avenue A. The car which hit the child sped away after the accident, but a license number said to have been that of the car was given the police and a general alarm was sent out. Senchenko was arrested by Detective William H. Cowley of the East Fifth street station as he was driving a machine bearing the number given the police into an East Side garage.

DRUNKEN DRIVER CONVICTED.

Taxi Chauffeur Gets Sixty Days in Special Sessions.

Joseph Neary, 36 years old, of West Forty-third street, a chauffeur, convicted of operating a taxicab while in an intoxicated condition, was yesterday sentenced to sixty days in the workhouse. The sentence was imposed by Justices Frederic Kernochan, Moses Herrman and James T. O'Neill in Special Sessions.

Patrolman Officer James Ewan reported that Neary was arrested August 5 last at Ninth avenue and Forty-seventh street after his taxicab had zigzagged from side to side of the street and had collided with a pillar of the elevated road. Neary's wife was quoted by the probation officer as saying that her husband had taken a drink after he had worked thirty-six hours straight the day of the accident.

NATIONAL CONVENTION FOR N. Y. ALMOST SURE

Scene Will Be Madison Square Where Bryan "Invaded the Enemy's Country"—Understanding and Sentiment Long Since Eliminated This View.

GOV. SMITH WARNS G. O. P. ASSEMBLYMEN

By CHARLES C. FOSTER.

NEW YORK'S superiority as the place for holding the National Democratic Convention in 1924, its eagerness and its ability to finance the event, lends assurance that the greater city will be the scene of the gathering of the delegates to name possibly the next Executive of the United States.

It was since the nomination of Horatio C. Seymour, hailing from Utica, N. Y., has a national convention been held here. Saturday, July 4, 1868, at noon, August Belmont, the elder, called to order the Democratic delegates in Tammany Hall, then just completed. Henry L. Palmer, of Wisconsin, was chosen temporary chairman. After a prayer by the Rev. Dr. Morgan, rector of the Church of St. Thomas, an adjournment was taken until Monday. Thus Tammany inaugurated its hall and prepared to name a President.

Mr. Seymour, permanent chairman, became the nominee, despite his opposition. As he surrendered the chairmanship he said:

"Gentlemen, I thank you. May God bless you for your kindness, but your candidate I cannot be." Afterward he accepted.

If the 1924 convention comes to New York, Madison Square Garden will be the meeting place. It was here that W. J. Bryan, in 1896, made his first important speech after his first nomination to the Presidency. On that occasion he said:

"I am now here in what I have been told is the enemy's country."

Time and understanding have served to eliminate this feeling.

It was the place where Mr. Bryan, in 1900, on his return from a European tour, described his travels, and meeting with Tolstoi and other notables.

It was the place where Theodore Roosevelt first spoke after having been shot October 14, 1912, by John Schrank, a German-American crank, at Milwaukee. Mr. Roosevelt received a wound in the right breast. Had not the bullet been deflected by his eyeglass case and the manuscript of his speech Mr. Roosevelt doubtless would have been killed. Schrank, pronounced a lunatic, was committed to the Northern Hospital for the Insane at Oshkosh, Wis.

MR. ROOSEVELT'S appearance at Madison Square Garden, originally scheduled for one night, became a two-night engagement. William H. Taft was to have followed Mr. Roosevelt on the night following, but the Republicans abandoned the meeting. The Progressive party took advantage of the situation. In that election Mr. Roosevelt received in New York 200,000, Mr. Taft 130,000, Mr. Wilson 350,000 votes.

The next national convention will attract at least 10,000 persons. In the last convention at San Francisco there were 1,118 delegates and an equal number of alternates.

If the national committeemen agree to come here there may be many more than 10,000 visitors, due to a desire on the part of the people in other States to see the world's greatest city. New York's advantages are many, including general attractiveness with reference to accommodations and accessibility. The newspaper reports of the proceedings of the convention would be exceptional. Aside from this the delegates would find New York—city and State—a bulwark of democracy.

FEELING that restriction of traffic adjacent to his residence in Brooklyn, because of his illness, had inconvenienced the public long enough, Mayor Hylan yesterday directed its withdrawal. When Dr. John A. Ferguson paid his morning visit he found the Mayor nervous, due to noise made by passing vehicles. In a few moments the doctor had traffic going along side streets.

Dr. Ferguson, realizing that Mayor Hylan, when well, may do as he pleases about running the city, will do as he pleases with the Mayor so long as he is ill.

THE population of Greater New York and its environs, forty years hence, according to a survey made by Professors Raymond Pearl and Lowell J. Reed of Johns Hopkins University, now approximately 9,000,000, will have reached 20,000,000.

The territory embraced in the survey includes outlying points around New York and parts of New Jersey and Connecticut, representing 5,500 square miles.

The negro population in 2000, the report says, will form 5 per cent. of the total, instead of 2.6 per cent., as at present.

GOVERNOR SMITH'S views on prohibition, expressed in Washington at the conference of Governors called by the President, and his memorandum to the New York Legislature on the repeal of the Mullan-Gage law, ought to be sufficient, he thinks, relative to his attitude on enforcement in New York.

At the Hotel Biltmore yesterday the Governor refused to discuss the plan of President Coolidge for a more efficient enforcement of the Volstead law. This is what he said to the officials:

"The sacred responsibility of sustaining the Volstead Act with as much force and as much vigor as they would enforce any State law or local ordinance still rests upon the peace officers of this State, and I shall expect the discharge of that responsibility in the fullest measure by every peace officer."

CITIES seeking the Republican National Convention in 1924 will have an opportunity November 15, in Washington to present their propositions to the subcommittee of the Republican National Committee.

The members of the subcommittee include: Charles D. Hilles, of New York; W. M. Britler, of Massachusetts; H. L. Remmel, of Arcansas; Ralph L. Williams, of Oregon, and David W. Mulvane, of Kansas, chairman. The subcommittee will recommend the place for the national convention.

ARGUMENTS will be made to-day in the Appellate Court in test cases brought in behalf of new voters and first voters, claiming to have been deprived of the right to register.

The cases relate to the literacy test law and precede the existing controversy over the method of testing the qualifications of a voters.

FOLLOWING the announcement of the time and places Governor Smith is to speak in the Democratic campaign, the Republicans yesterday announced that Speaker H. Edmund Machold will be the top-liner next Friday night at a rally at Manual Training High School, Brooklyn. Preceding the meeting former Senator W. M. Calder will give a dinner at the Montauk Club in honor of Mr. Machold.

The Republicans, feigning security in the belief that they will get a tighter hold on the Assembly, belie this feeling in the announcements of political speakings up-State and throughout Greater New York.

Colonel Theodore Roosevelt will enthuse the Tenth Assembly District Republican Club, Brooklyn, to-morrow night. He is the first of the "big three" of the Republican leaders to speak in the present campaign for that party. Senator Wadsworth is to tak ethe platform within a short time.

Governor Smith will begin his metropolitan campaign next Monday night, speaking in Washington Heights, the following night at Tammany Hall, next in Brooklyn, closing Saturday night at Town Hall, in Forty-thir dstreet, near Fifth avenue.

JOHN P. O'BRIEN, former Corporation Counsel, appeared yesterday before the Committee of the Whole of the Board of Estimate to urge the payment of $3,750 death benefit and accumulated salary deductions, amounting to $100, to Mrs. Emily H. O'Sullivan, widow of Dr. William J. O'Sullivan, one time special counsel in the Law Department. The actuary of the New York City Employes' Retirement System recommended the award.

Dr. O'Sullivan, the former head of the Law Department, he declared, died in the performance of his duty, and accordingly, his widow is entitled to the death benefit. The Board voted the item out for consideration on Friday.

HEARING of the temporary injunction proceedings brought by Comptroller Charles L. Craig to restrain the Sinking Fund Commissioners from disposing of city property without his authority was adjourned yesterday afternoon to October 31 by Supreme Court Justice Vernon M. Davis.

Comptroller Craig argued his own case, citing numerous authorities and parts of the Charter to uphold his contention that final authority on such sales was vested in him.

JOSEPH M. PROSKAUER, Supreme Court Justice, appointed by Governor Smith, now one of ten nominees on the Democratic ticket for the judicial bench, is undisturbed over the attack of the opposition in connection with the charge that he had continued, after his appointment to the bench, and up to October 5, to represent Charles A. Stoneham. Justice Proskauer said:

"The statement that I had acted for Mr. Stoneham after taking office is wholly false. I never met Mr. Stoneham in my life.

"I was called in by his attorney long before my appointment in reference to a dispute as to the meaning of the word 'creditors' in an agreement and order purporting to settle the claims of the trustees of E. D. Dier & Co., a bankrupt bucketshop.

"The trustees contended that it meant only creditors whose cleims had been allowed in bankruptcy. The other side claimed that the word meant all creditors. As a result of my advice another agreement was made."

Justice Proskauer says following his return from Europe this Fall attorneys for both sides called on him. He informed them that because he had been appointed to the Supreme bench he could have nothing further to do with the case.

The Justice was appointed by Governor Smith in June. He assumed his judicial duties October 1.

NOVEMBER 6 being Election Day, Wall Street is turning its attention to betting on the probable outcome of the voting. Many good-sized wagers have been made. Although generally regarded as an "off" year, unusual interest is being taken in the individual and collective candidacies of aspirants for Supreme Court judgeships, of whom there are eighteen to pick from on either the Republican or the Democratic side.

J. S. Fried & Co., 20 Broad Street, yesterday announced that they have considerable money to place at odds of 1 to 2 that the entire Democratic ticket for Supreme Court judges in both Manhattan and the Bronx will be elected.

Fried & Co. quoted the following odds on these candidates to be elected: Peter A. Hatting, 1 to 2; J. T. Mahoney, Joseph Proskauer, Salvador A. Cotillo and Charles D. Donohue, even money; Phoenix Ingram, 1 to 2; Edward E. Glennon, 7 to 5; Aaron J. Levy, 8 to 5, and Gustav Hartman, Republican, 1 to 2 1-2.

RUSSIAN TROUPE AT THE PALACE

Ivan Arbuckle, Basso, and Miss Betsy Rees, Dansense, Make an Excellent Impression.

HARRY CARROLL'S NEW ACT

Ida Mae Chadwick Creates a Most Favorable Impression in the Role of Mamie McGee.

By ASHBY DEERING.

When you can bring yourself to the desire of being entertained at such a point that you disregard programs and "billing," then you are in the proper receptive mood to appreciate the various forms of amusement that are offered at the Palace Theatre this week.

Announcements and photographs in the lobby of a theatre may mean much or little. It is always the performance that counts. And each man and woman in the audience is privileged to have a preference.

For this writer the first choice of the week's bill is to compliment the taste and talent in vaudeville as shown by the Imperial Russian Entertainers, presented by Leo Singer. A. Kirloff is the director of this unusual orchestra of stringed instruments—mandolins of curious shape and guitars that, maybe, are strung with the latchstrings of the seven big mansions in the skies.

Ivan Arbuckle, basso of the troupe, sat apart from the rest, contemplatively smoking a cigarette and betimes as the spirit moved him, sang his resonant lay of sadness—a stately person in appearance with a big voice, like the boom of the sea on a lonely shore.

In all true beauty there must be a note of sadness, or at least something indescribably plaintive. Well, this big fellow of the Russians has it in the quality of his voice, in his bearing, in the dignity of his enunciation.

E'en the Slight Hare Bell.

But there was one other, a dancer who attuned her steps to the dulcet music of the mandolin. That was Miss Betsy Rees. An Englishman sitting beside us was so enthused that he supplied a direct quotation from Sir Walter Scott to describe her beatitudes. From "The Lady of the Lake":

"E'en the slight bare-bell
Raised its head elastic
From her fairy tread."

Nothing could be finer or worthier of this gentle dancer, who was ethereal and pleasing to the most delicate imaginings of all her beholders.

Harry Carroll in "Everything Will Be All Right," composed by himself and with Ida Mae Chadwick as his star performer, has a new act which is altogether enchanting.

Miss Chadwick, as Mamie McGee, and in everything else she does is a delightful creation, who seems to have an intimate understanding of the characters she impersonates. The O'Neal Sisters sing well together. One carries the air and the other carries the alto, while Carroll himself plays the piano for them. All this is very pretty, but there is too much of it.

Harry Carroll is a remarkable, boyish and clear-headed drill master in his own act. His gifts are natural ones and even if he spent the rest of his life acquiring other ones by diligent application, he could scarcely improve upon what Nature or an all-wise Providence endowed him with.

On the Slack Wire.

Don Valerio and company, with Theresa and Estelle, gave a contribution from Italy which was fast and furious on the slack wire.

The Four Diamonds in "A Perfect Setting" danneed very well.

Lyune Overman and company appeared in a playlet by Everett Ruskay called "The Highest Bidder."

Bert Yorke and Ed Lord, comedians, received much applause.

Tom Burke, tenor of the Royal Opera Company, Covent Garden, London, with Harold Yates at the piano, sang four songs. He has a fine voice and uses it with feeling and distinction and a certain adaptation of sound to sense which is an admirable quality for any singer to possess.

Joe E. Brown and company in "Arrest Me" presented one of the most amusing sketches that has been seen in vaudeville for a very long time. It was splendid, that is, amusingly clever. And we are going to apologize right now, to this droll comedian for not devoting at least half of this narrative to his virtues and vices in his numerous adventures, and we hope he will never be shorn of either.

The Gomez Trio are picturesque Spanish dancers, who conclude the bill and very cleverly, too.

NONI CLOWNS WAY INTO LIMELIGHTS

Scores Big Hit With Partner in First American Appearance at Riverside.

MANY STELLAR ACTS ON BILL

By ROBERT SPEARE.

The vaudeville bill at B. F. Keith's Riverside Theatre this week is almost entirely composed of feature attractions, the only two exceptions being Corinne & Himber, who start the performance with a dancing and violin diversion, and W. D. Pollard, who follows in a juggling turn.

Noni & Partner make their initial American appearance, but if the matter is left to popular favor they are destined to remain in our midst just as long as they desire. Noni is a musical clown with a bald-head makeup. His buffoonery is of a refreshing, wholesome sort. Seated at a piano, he accompanies the mock ballad rendered by his side. It is such a theme as "Don't Throw Stones at Your Mother, Boys; Throw Rocks at Your Father Instead." The audience laughs unrestrainedly when his solo attempts are frustrated by the partner as the latter successively takes each instrument from him. The ingenious manipulation of a chair and the concertina selections likewise win hearty appreciation.

Patricola bewitches with her syncopated songs. A roguish twinkle in her eyes that combats the outward show of "a good little girl" finds furtherance in a collection of ditties of which paprika is the paramount ingredient.

Secretary of State ain't such a bad job" is the philosophical utterance of Harry Green & George Washington Cohen—"Remember the Cherry Tree."

Cohen, always telling the truth and nothing but the truth, expecting to become President of the United States some day, thus effects a compromise for his conscience when he tells one little white lie that very nearly breaks up a happy home.

Ten thousand dollars a year is the munificent sum he is to be paid for sticking to the truth at any cost, but he only holds his job one night. He tells his employer that his wife is faithless and all because the husband is too old.

"Why, when you are 206 years old," he reasons, "she will only be 184." Is it any wonder, therefore, that his business arrangement is abruptly terminated? Green plays the role in a sincere manner that wins sympathy as well as loud and prolonged laughter for Cohen's stupidity.

Bl. C. Hilliam is the central figure in a bright and breezy revue that scintilates with Hilliam humor. He presides at the piano and pokes good natured fun at the musical shows, at vaudeville and what not—and of course with a passing word for Rachmaninoff. Hilliam composed "Buddies," yet strangely enough, with a personality ideally adapted to musical plays, he is yet to appear in one. The supporting cast is adequate, and the production is all that could be desired, which means that C. B. Maddock, its sponsor, has spared neither the bank book nor his energy in giving the production all that is its due.

That droll, delightful fool, D. D. H. is up to his tricks again. With his wonderful book of knowledge he expounds the theory of happiness. Garbed as a college professor, he is in truth an itinerant book agent, who demonstrates his wares by reading choice excerpts from his value of information thereby provoking incessant laughter.

The Marionettes of Rome present a perplexing problem. As a full evening's show they were considered a good vaudeville act. Condensed for the twice daily, their turn looks too long for variety consumption. And yet it is not without its possibilities.

RECORD FAILS TO SHOW ZUKOR OWNS ANY FAMOUS STOCK

Federal Trade Hearing Reveals Fact That the President of the Company Is Not Now Listed as Shareholder, Although He Formerly Had 15,163.

MIRIAM BATTISTA APPEARING

Carl Laemmle Replies to Zangwill Attack Mentioning Griffith and Chaplin Pictures—"Eternal City" Film Sent to Mussolini—Blaney Engaged to Proudce Thrillers for Vitagraph.

By LOUELLA O. PARSONS.

YESTERDAY'S hearing of the Federal inquiry of Famous Players-Lasky involved the ownership of the stock of the company, and was the main issue to be brought before W. H. Fuller, counsel for the Federal Trades Commission. The results were mainly negative, however, and revealed more information about who does not have much, if any, stock than it did about who does. At least in the concensus of opinion of those who were present not much headway was gained on the stock investigation.

Elek John Ludvigh, secretary and treasurer of Famous Players-Lasky, was again the chief witness. According to documents produced by him in obedience to a subpoena there is now no record of possession of any stock held by Adolph Zukor, president of the company, although three years ago last month he was one of the ten largest stockholders with 15,163 shares. Jesse L. Lasky and Frank Garbutt, vice-presidents are recorded as owners of 300 and 400 shares, respectively, of common stock. Mr. Lasky had 3,350 shares in September, 1920. It was brought out, that Mr. Ludvigh himself has only 860 shares of common stock now on record, but owns over 2,000 shares altogether. In September, 1920, he possessed 3,785 shares. He admitted:

Of the approximately 22,000 shares of common stock which have been issued the board of directors own 9,378 recorded shares, Mr. Ludvigh said; 62,000 is the largest part in the possession of any group, being in the hands of brokers. The Stanley Company of Philadelphia owns 7,500 shares.

It is impossible to determine who has all of the stock, Mr. Ludvigh declared, as thousands of shares have been turned over to brokers. When a broker has stock it is usually listed in such a way that there is no indication of its actual ownership.

In his own case, he said, he has many more shares in the care of brokers than on the company's records. The amount of stock he owns fluctuates, as sometimes he buys more and leaves it with the broker until he can pay for it and on other occasions he devotes its value to payment for other stock he purchases, he said.

Mr. Ludvigh said he had incorporated the first Famous concern, had been Mr. Zukor's attorney before it was organized and had also incorporated Marcus Loew's first theatrical concern, the People's Vaudeville Company. Until three years ago he was counsel for Mr. Loew personally and the Loew interests.

The amount of capital stock authorized for the Famous Players-Lasky Corporation is 450,000 shares of common and 200,000 of preferred, of which the 225,000 shares of common referred to and slightly less than 90,000 preferred were issued, Mr. Ludvigh said.

The directors' holdings on record, Mr. Ludvigh testified, are as follows: Eugene J. Zukor, son of Adolph Zukor, 1,500 preferred; Jules E. Brulatour, 1,000 common; William H. English, 1,043 common; Theodore F. Whitmarsh, 60 common, 400 preferred; Cecil B. DeMille, 10 common; Albert A. Kaufman, 521 common; Daniel Frohman, who is a cousin of Mr. Ludvigh's wife, 701 common; Emil E. Shauer, 100 common, 150 preferred; Sidney R. Kent, 100 preferred; Ralph A. Kohn, 9 common; Mrs. Adolph Zukor, 1,000 common; Mrs. Eugene J. Zukor, 2,000 common; Eugene Adolph Zukor, 1-year-old grandson of Adolph Zukor, 100 common; Frederick G. See, 100 common.

The firm of Dominick and Dominick, of which Gayer G. Dominick, a director, is a member, is recorded as owner of 3,993 of common and 2,515 of preferred, but none is listed as belonging to Mr. Dominick as an individual, Mr. Ludvigh said.

The records do not contain the names of four directors as having any stock of either kind, according to Mr. Ludvigh. The four are Maurice Wertheim, Sir William Wiseman, Felix E. Kahn and Harold B. Franklin.

Mr. Franklin, who said he is in charge of the corporation's theatre department, testified that he approves prices agreed upon for pictures bought from distributors. He has charge of the Southern territory. In response to questions by Robert T. Swaine, of counsel for the corporation, Mr. Franklin stated that the Famous Players-Lasky people generally pay as high rates for pictures as their competitors do and are frequently outbid by other concerns.

The hearing will be resumed this morning at 10 o'clock.

Laemmle Replies to Zangwill.

Israel Zangwill's attack on the motion picture which was published in the daily newspapers has aroused the ire of Carl Laemmle, president of the Universal Film Company and induced him to send the following letter to Mr. Zangwill:

"Your arraignment of the motion picture, as it appeared in the newspapers, although emanating from a sincere desire to better the screen of to-day, evidently was based on an insufficient knowledge of present day accomplishments of the silver sheet.

"In your distribe before the New York section of the Council of Jewish Women at Temple Emanuel, you are quoted as saying:

"'There will never be a perfect picture until one is produced with a story and a continuity so smooth that all incidental lettering and subtitles can be eliminated.'

"No picture, save one of almost childish simplicity, would answer your requirements. The motion picture audiences of to-day would be infinitely bored with five or more reels of pure action and characterization; just as you or I would be bored at having to watch a pantomime on the legitimate stage for two or three hours.

"The great idea of to-day, you are quoted as saying, 'seems to be to film



Photo by Ira D. Schwartz.

GLADYS FRAZIN.

She has joined the Blackton cast and will be seen in "Let No Man Put Asunder."

pictures in flashy settings, rather than with a strict adherence to any legitimate dramatic value the scenario might have possessed originally.'

"If Charles Chaplin's splendidly directed picture, 'A Woman of Paris,' the most smoothly flowing and gripping narrative I have seen, is not a perfect picture,' then the film world has no goal wherefore to strive. Mr. Chaplin has succeeded in placing before the world one of the most vivid, sincerest and truest stories ever written. If you assail Mr. Chaplin, you attack one of the most earnest and ambitious protagonists of screen betterment.

"One cannot, to paraphrase Burke, indict a whole industry. Was there anything tawdry or blatant in D. W. Griffith's 'Broken Blossoms' or Rupert Julian's 'Merry Go Round'? If you can conscientiously criticize these productions adversely, then our standards of appreciation must be sadly at variance.

"If an authentic reproduction of the Cathedral of Notre Dame, one of the world's most beautiful architectural monuments, is a 'flashy setting,' then I must plead guilty to whatever high crime with which you may charge me. But I plead guilty proudly, for I honestly believe if more producers erred as I have done, the screen to-day would be in far finer condition than it is.

"If the photo-play, 'The Hunchback of Notre Dame' strays from a 'strict adherence to any legitimate dramatic value the scenario might originally have possessed'—which it does not—then Victor Hugo is not the master classicist that generations have acclaimed him.

"Perhaps, to do you justice, your criticism of the screen was made without having seen any of the photo-plays I mention. In justice to yourself and the American motion picture, I urge you to view the last-named production before you pass further judgment on the achievements of the screen.

"I shall be pleased to have you and Mr. Straus as my guests at a showing of this picture at your convenience. I am certain I can convince you that your arraignment was a deplorable injustice to the splendid ideals of all of us who did our best to make 'The Hunchback of Notre Dame' the veritable masterpiece it is.

"Forgive me, please, if I have seemed discourteous to you, a guest of our country, in taking issue with you. You will understand that I believe in the present and future of our great art, and that all I have said is in defense of what I consider one of the mightiest forces of civilization.

"Trusting to hear from you in the very near future, I beg to remain.

"Very sincerely yours,

(Signed) Carl Laemmle.

Sends Copy to Italy.

A copy of "The Eternal City" or, to be exact, a print of the picture will go to Italy this week. George Fitzmaurice promised Premier Mussolini, of Rome, that he would send the film in payment for the courtesy that he received while at work in the Roman city. Permission was given by the Italian Government to use such locations as the Coliseum, the Forum, the Roman Baths and the new and old Appian Ways. The first copy made from the negative was shipped direct to Premier Mussolini with the compliments of Mr. Fitzmaurice and Samuel Goldwyn and in this print Mussolini will see himself being directed and actually playing a part in the story.

Blaney With Vitagraph.

Charles Blaney, the man who made melodramas what they are to-day, has signed a contract with the Vitagraph Film Company to produce twelve of his most hectic thrillers. Part of them will be made here and part of them on the Coast. Gilbert Hall, who, with Lincoln Carter, has written probably more of these melodramas than any one else, has just finished "The Love Bandit," which will be Vitagraph's first release. This will be followed by "One Law for the Woman." Among these dramas is "Only a Shop Girl," which is in the order of "Nellie the Beautiful Cloak Model," and some of those old-timers that used to make the boys in the gallery rise to their feet and cheer or hiss, as the occasion might demand. The day of the melodrama seems to have returned, so far as the screen is concerned, and we are getting more and more of "the-villain-still-pursued-her" type.

Film Ella Wheeler Wilcox Poems.

There is scarcely anything that remains unfilmed these days. Anything with the semblance of a plot or with a shadow of an idea is seized upon with avidity by motion picture producers, who see in them great screen possibilities. The K.-G. Motion Picture Corporation has recently been formed for the purpose of filming Ella Wheeler Wilcox's poems. Samuel Gordon is the president and Paul Koch chairman of the board of directors, and Frederick Crane is vice president. Mr. Crane is a well known politician, having been the secretary of the Bull Moose party during its regime. He was also prominent during the war in collecting funds for Uncle Sam, and did so well with his Liberty bonds that he was called One Hundred Per Cent. Crane. He is also a lecturer of considerable prominence. Mr. Crane will give his personal attention to the filming of these productions.

Miriam Battista Appearing.

That indefatigable young person, Miriam Battista, is giving a one-act performance at the two Rowland & Clark houses in Pittsburg this week in connection with her latest photo-play, "The Steadfast Heart." She is appearing at both the Blackstone and the Liberty. Any one who knows Miriam knows how hard she tries to please her audiences and how she generally gets away with her songs and dances and imitations.

Harry Carey With Hodkinson.

W. W. Hodkinson may not be about to produce pictures, as the rumor on the street for the last few weeks would lead us to believe, but he is expanding his business and taking on new people and new productions for distribution. The latest acquisition in this line is Harry Carey. The ink was scarcely dry on his contract yesterday when W. W. Hodkinson said that in the future all the Carey pictures will make their appearance under the Hodkinson trademark.

"I know very little about it myself," said Mr. Hodkinson, "but I do know that the pictures Mr. Carey will make for us will be of a different order than his former films. He hopes to get big stories and plays and to make films founded on the best literary material obtainable."

Carey was for many years one of Universal's best bets and his pictures of Wild West life were featured in many theatres throughout the country. After leaving Universal he joined F. B. O., which arrangement apparently has not lasted for very long.

Schlager Giving a Luncheon.

Sig Schlager will be the host at a luncheon to-day to the motion picture critics. We can personally vouch that it will be some party, for one of the best things Mr. Schlager does is entertain. We can remember when he was with Thomas Ince and used to arrange luncheons and dinners. He knows exactly how it should be done. Now he is in business for himself and the party to-day will be sort of a bow to the film writers in New York.

Has Joined Vitagraph.

"Let No Man Put Asunder" is going to have an abundance of stars. First, we heard that Lou Tellegen and Pauline Frederick have joined the cast to work with J. Stuart Blackton and now Gladys Frazin. Miss Frazin was seen last season as Mimi in "The Masked Woman" at the Eltinge Theatre. She will play one of the principal roles in the Blackton picture and has already had some very successful tests made.

Lesser Denies Big Salary.

Baby Peggy's enormous salary has been knocked in the head by Sol Lesser, who said that her salary, along with that reported by many other stars, is, in the vernacular of the day, "the bunk."

"The motion picture industry," says Lesser, "is just like any other legitimate business. It must be maintained on a business basis at all times, and these rumors and reports of fabulous salaries paid stars and players of the silent drama cannot be taken too seriously. The report that Baby Peggy Montgomery signed a contract with Principal Pictures Corporation at a yearly salary exceeding $1,000,000 is entirely out of reason and unfounded. The motion picture industry cannot afford to pay any such price to any star—if it expects to remain in business for any length of time."

Mr. Lesser went on to say that he did not think the reports regarding motion picture actors' and actresses' salaries are doing the motion picture any good. He said on the contrary they are leading a campaign against the screen.

Furthermore, added Mr. Lesser, they are going to destroy the popularity of the players themselves. Naturally, a big screen star can command a good salary. Some of them make their own productions, but no such salaries as has been recently quoted are in existence.

Baby Peggy is expected in town Thursday to look the city over. She will be the guest of Mr. and Mrs. Lesser. Mr. and Mrs. Sol Lesser will return to the Coast this week to keep an eye on production of Principal Pictures.

Officials See Film.

Mrs. Coogan, mother of the w. k. Jackie, arrived in town a few days ago with a print of "Long Live the King." Yesterday the powers that be over at the Metro Company, Marcus Loew, W. A. Atkinson, Jack Meadoe and all the rest of them, took their first look at the picture. If it is half as good as their enthusiasm seems to indicate they will have one of the $2 productions. At least they have put the film in this category. It is the intention of Mr. Loew to take a Broadway house a little later on and give Jackie's first $2 production the sort of exhibitation that he feels he deserves. "Long Live the King" is founded on the story by Mary Roberts Rinehart and is the part that seems to have been specially created for young Jackie.

To Have Birthday Party.

When the Capitol opened four years ago to-day, Douglas Fairbanks's picture "The Mark of Zorro" was the chief film attraction. Next week when the birthday celebration is held, Mary Pickford's picture, "Rosita" will be the chief film attraction. This is the production which held sway at the Lyric Theatre for four weeks and which shows Mary with her curls tucked up and as a grown woman. Without being sentimental the Capitol management feels that it is "all in the family" by having the Pickford film for the fourth birthday anniversary.

Harry Carey Signs With Hodkinson to Produce New Type of Picture. Sid Schlager to Entertain Picture Critics at Luncheon To-day—Gladys Frazin With Vitagarph.

WINNINGER WITH MEIGHAN

Sol Lesser Denies Baby Peggy Is to Receive Million-Dollar Salary—Metro Plans Big Exploitation for Jackie Coogan in "Long Live the King."

EVA LE GALLIENNE.



Photo by Sarony.

Who Was Seen in "The Swan" Last Night at the Cort Theatre.

NIKISCH IN FIRST NEW YORK RECITAL

His Playing Characterized by Poetic Tonal Quality and Great Depth.

MACDOWELL PROGRAM AT PLAZA

By RUTH CROSBY DIMMICK.

In spite of the unfriendly wind and rain which made it unpleasant for Manhattanites to go about yesterday, an enthusiastic and representative audience attended Carnegie Hall last evening for the first New York recital of Arthur Nikisch, pianist, son of the former conductor of the Boston Symphony Orchestra, who has won much fame abroad.

Prepossessing in appearance and general personality, Mr. Nikisch offered a splendidly balanced program, inclusive of works representing Bach, Beethoven, Chopin and Liszt. Opening with Bach's Chromatic Fantasy and Fugue, he continued with Beethoven's sonata, "Appassionata," and Chopin and Liszt's groups, which comprised several composers' best-liked and most appealing numbers. His playing is chiefly characterized by fine, poetic tonal quality and depth. The Chopin group particularly displayed a great capacity for sentiment without any over-shadowing sentimentality. Strength and even abundance of technique was brought to the fore in the Bach Fantasy and the Liszt group, which included the twelfth "Hungarian Rhapsody."

Under the auspices of the Washington Heights Musical Club, of which Miss J. R. Cathcart is founder and president, a recital of MacDowell music was given in the Plaza last evening with Mrs. Edward MacDowell, wife of the honored American composer, at the piano, assisted by Ethel Grow, contralto.

Mrs. MacDowell, before interpreting a number of the composer's selected works, gave a short and interesting talk on the MacDowell Association and Peterborough Pageant, illustrated with lantern slides. Perhaps she knows better than any other musician the inspiration and abundance of the man who wrote music that breathes of beauty and ideals and inspires others to great heights. At any rate her playing gave delicacy the tone pictures conveyed in "From a Log Cabin" (New England Idyls), excerpts from "Sea Pieces" and a group from "Fireside Tales."

Miss Grow, whose sciolful voice is well adapted for the songs she selected, delightfully interpreted "Deserted," "In the Woods," "The Bluebell," "A Maid Sings Light," "As Gloaming Shadows Creep" and "Long Ago." Frank Stewart Adams appeared as accompanist for Miss Grow.

Katherine Goodson, a pianist familiar to New York concert goers a few years ago, made her reappearance in Aeolian Hall yesterday afternoon, playing a varied and well-selected program. Both in interpretation and technique the artist showed a familiarity and understanding which proves she has not been idle since she was last heard here.

Brilliancy and nuance particularly place Miss Goodson in the high position she has recently won in Europe and gained the appreciation of her audience of yesterday. Schubert, Schumann, Scribine, Palmgren, Brahms and Dohnanyi were among the composers represented.

A song recital by Calista Rogers was given in the Town Hall last evening with Andre Benoist assisting at the piano. Miss Rogers's program included an old English group, also groups by Pizzetti and Schubert and songs by John Ireland, Albert Spalding and Frank Bridge.

Added to Meighan's Cast.

Charles Winninger and Hugh Cameron, two comedians that need no introduction to Broadway, have been engaged by Famous Players-Lasky to play important roles in "Pied Piper Malone," Booth Tarkington's story, which will serve Mr. Meighan as his next vehicle. Winninger is one of the funniest German comedians on the stage and was for many years a member of the firm of Winninger Brothers. He is Blanche Ring's husband and is therefore related to Thomas Meighan by marriage, Mrs Meighan being Frances Ring.

MOLNAR'S "SWAN" OPENS AT THE CORT

Eva Le Gallienne Is Presented in Comedy Under the Management of Charles Frohman Company.

DAVID BURTON DIRECTS IT

Others in the Cast Are Basil Rathbone, Philip Merivale, Hilda Spong and Alison Skipworth.

CORT THEATRE—"The Swan," a comedy in three acts by Ferenc Molnar, translated by Melville Baker.

The Cast.

Dr. Nicholas Agi	Basil Rathbone
George	George Wolcott
Arsene	Alan Willey
Princess Beatrice	Hilda Spong
Alexandra	Eva LeGallienne
Father Hyacinth	Halliwell Hobbes
Symphorora	Alice John
Prince Albert	Philip Merivale
Colonel Wunderlich	Henry Warwick
Count Latzen	Carl Hartberg
Alfred	Stanley Kalkhurst
Caesar	Richie Ling
Maid	Nancie R. Maitland
Princess Maria Demidite	Alison Skipworth
Countess Erdely	Geraldine Beekwith
Ladies in Waiting	Jane Shaw, Margaret Parr
Lackeys	Boswell Davenport, Tom Collins
Hussars	Jack Cobb, Stanley Grand

Molnar's gay comedy, "The Swan," finally reached New York last night, at the Cort Theatre, with a cast of the quality customarily identified with Frohman productions. Headed by Eva Le Gallienne, the roster of players includes Basil Rathbone, Philip Merivale, Hilda Spong, Alison Skipworth, Halliwell Hobbes, Ricie Ling, Alice John and others.

The play received a sensational reception in Montreal, where it has been showing during the last week.

The critic of the Montreal Gazette accused "The Swan" of being "the seemingly impossible combination of Sir James Barrie's delicious whimsies and shrewd kindliness and the keen and biting irony of Samuel Butler," while the critic of the Montreal Herald called it "a brilliant piece of dramatic literature, quiet and subtle in humor, with tender pathos." S. Morgan-Powell, the reviewer on the Montreal Star, said: "The Swan' is compact of dramatic beauty in its craftsmanship, and in its humanity it appeals with a certain and authoritative note. Its ironic values are delicious, subtle almost always, but the subtlety is justified alike in design and in effect."

The production has been done for the Charles Frohman Company by David Burton and mounted with settings by Hermann Rosse, who also did the gorgeous settings of "Casanova." The translation of the Hungarian text was prepared by Melville Baker of the Charles Frohman staff.

The play itself is totally different in texture and mood from other plays by the same author that have been seen recently in this country. The somber note of "Liliom" is lacking.

In the story, Miss Le Gallienne is the daughter of a declining royal family of Central Europe, and the plot concerns itself with her shrewd and ambitious mother's efforts to rehabilitate the family fortune and position by marrying "the swan," as she is called, to the scion of a less moribund dynasty.

It is Molnar in his gay, sardonic, lively mood, the mood which more than any other has gained for him the adoration of his native Budapest.

"TARNISH" IS GIVEN BEFORE THEATRE CLUB

First Act of Play Presented at Initial Social Gathering of Organization.

Two important meetings in the world of New York club women occurred yesterday when members of the Theatre Assembly, headed by Mrs. J. Christopher Marks, president of the organization, met to discuss plans for the first study day of the season, also for the annual Christmas festival at the Actors' Home and the Theatre Club, of which Mrs. George R. Clyde is president, gathered for a social day in the Hotel Astor.

For the entertainment of the Theatre Club gathering, John Cromwell, who is presenting "Tarnish" at the Belmont Theatre, offered the first act of this play with members of the original company and Edward Royce supplied a number of artists.

For the first study day of the Theatre Assembly, which is to take place November 16 in the grand ball room of the Astor, the subject of the Indian will be discussed, the subject to be presented by Mrs. John Martyn Scoble, with Mrs. Albert Leon Pace as chairman of the day. Mme. Juliette Selleck, dramatic soprano, will give two groups of Indian songs and the ushers will appear in India neostumes.

Buy Chaplin Pictures.

The old Chaplin pictures made when Charlie was with Essanay have had a tremendous vogue. Any time any theatre owner or manager is in despair for a comedy he hunts up one of the old dozen and shows it as a part of his program. They have been handed from company to company and now the latest word is that the Export and Import Film Company have purchased the twelve pictures. Included in his list are "The Count," "Easy Street," "The Pawn Shop," "Behind the Screen," "The Immigrant," "The Adventurer," "One A. M." and "The Vagabond." So popular have these Chaplin pictures been that Hugo Reisenfeld has run "Easy Street" on fourteen different occasions at the Rivoli and Rialto theatres and each time the picture has brought a laugh.

McCarthy Back.

C. C. McCarthy is back at his desk after a few days vacation. Mr. McCarthy explains that he did not take much of a vacation but he felt he was entitled to a few days and decided to take advantage of the Fall weather. He says the rain had nothing to do with his return. He was ready to come back to his desk anyway.

Bessie Love With Tourneur.

Bessie Love, for whom life seems to be moving her makeup box from one studio to the other, has just signed a new contract with Maurice Tourneur. She is to appear in the leading feminine role opposite Owen Moore in "Torment." This will mark her first appearance under Tourneur's direction. Others in the cast are Maude George, Joseph Kilgour and George Cooper.

COUNTRY TOGET CLOSE-UP OF SENATOR COPELAND

Continental Trip in Interest of Jefferson Memorial Affords Opportunity to Analyze Democratic Vice-Presidential Possibility.

LEVY IS STRONG JUDICIAL CANDIDATE

By CHARLES G. FOSTER.

SENATOR ROYAL S. COPELAND'S country-wide trip in the interest of the Thomas Jefferson Memorial Fund will enable the people to get a close-up of the distinguished New Yorker, whose popularity is causing him to be regarded as a probability for Vice President on the Democratic ticket, not on a third party or Henry Ford running mate.

Dr. Copeland attracted national attention in the last election when he defeated Senator W. M. Calder, Brooklyn Republican, by 281,166 votes. Canvassing the State and city with Governor Smith, he shared honors with that eminent campaigner.

The doctor has been in political atmosphere a long time. He was Mayor of Ann Arbor, Mich., elected one term by the Republicans. His was a good administrator.

As a follower of Grover Cleveland, he was appointed to a position in the Pension Department in Washington.

Dr. Copeland was practicing his profession in Central Park West when he was appointed on the Amublance Board. Mayor Hylan subsequently named him Commissioner of the Health Department. His record in this connection was the most progressive in the city's history.

Dr. Copeland's methods won approval, not alone in the greater city, but throughout the country, as the result of the publication of his syndicate series of articles on health prefection.

The doctor, talking and writing continuously about the conservation of children, presents a theme closest to the hearts of mothers. Throughout the land Dr. Copeland is regarded as an authority on safeguarding the lives of men, women and children. Prevention of disease is the basis of human safety, he says.

Senator Copeland, when the time arrives for his friends to promote his candidacy for the Vice Presidency, will have the advantage of geographical location. He will be pointed to as a man who swept the State of New York against a formidable foe. He will be referred to as a man who makes friends, a man who gets votes. Thus he has the proper setting, the kind of background necessary in a national race. The Senator, too, is magnetic in manner and speech, with an electrical handclasp.

BACKED BY WOMEN VOTERS.



Judge Aaron J. Levy's humanitarian work in the Assembly and on the bench, combined with his fitness and popularity, makes him a formidable candidate.

NEW YORKERS, in their advocacy of Senator Copeland's candidacy, express the belief that Senator Samuel Ralston of Indiana is gaining support everywhere as Democracy's Presidential choice. They like the sound of the names, Ralston and Copeland.

Senator Ralston's fitness and strength are unquestioned. He won Indiana's Governorship. His race against Senator A. J. Beveridge was an achievement. Senator Beveridge's power of oratory is acknowledged, yet Sam Ralston's hand-shaking campaign and plain style of speaking enabled him to win by 35,000 votes.

When Senator Ralston's name is considered always his age is discussed. He is 68. Elected Senator for six years, he will have reached his seventy-fourth year at the end of his term. If he happens to be elected President and lives to finish the term the number of his years will be six less than the age of Sagawayo Davis when he was nominated for Vice President.

Democrats do fitful things in conventions, as illustrated in the case of Mr. Davis. Senator Ralston, now vigorous in mind and body, ought to continue so in the natural expectation of life.

PRINTED copies of the city's 1924 budget, totaling $377,036,709.33, adopted Saturday night, reveal increases for several officials.

W. T. Collins, vice chairman of the Board of Aldermen, now acting President, will get $7,500 instead of $5,000. Alderman Frank Cunningham of Brooklyn, chairman of the Finance Committee, is down for an increase of $1,000. The original salary was $5,000. Minority Leader Jacob W. Friedman is to get $6,000, an increase of $1,000.

Thomas W. Williams, Democratic leader on the upper West Side, had his pay as examiner in the Alderman's Department's office raised from $4,500 to $5,000. Michael J. Cruise, city clerk, is to receive $10,0000, an increase of $2,500, placing his salary on a level with that received by commissioners.

Wm. E. Walsh, president of the Board of Standards and Appeals, will get $10,000 instead of $7,500.

The Department of Correction was subjected to a $50 000 decrease. The Department of Docks shows a decrease. In 1923 it received for personal service $1,113,142.40. The 1924 budget is $1,004,627.40.

Police Department payrolls will total $29,641,314.62 as against $28,003,401.83 for 1923.

In the Department of Public Markets increases amount to $73,126. The Borough President of Manhattan gets an increase for appointees in his office amounting to $84,362. In the Bronx it is an increase of $35,952.80. In Brooklyn it amounts to $166,260.80. In Queens it is $634,130. In Richmond it is $173,309.04.

Increases in the Law Department amount to $47,284.

THE Martin B. Brown Company, who have printed all election ballots in this city for the past forty years, was the only bidder yesterday when the Board of Elections met to open bids for the printing of the general election ballots for the coming election. The bid was $174,678. It was said after the meeting that this bid will be accepted.

While this bid is larger than that of last year it was explained to-day that this year three separate ballots will be used in the election. The first will be the general election ballot. The second will contain five proposed amendments to the constitution and one proposition for an issue of bonds for the erection of new buildings not to exceed $50,000,000. The third ballot will contain one question, whether or not the salaries of firemen and patrolmen should start at a minimum of $2,500 a year.

THE Board of Aldermen yesterday concurred in the action of the Board of Estimate establishing the salary grade of $10,000 for the office of chairman of the Bureau of Standards and Appeals, now held by William F. Walsh. The previous salary was $7,500. There was only one dissenting vote, that of Alderman Bruce M. Falconer, Republican.

Alderman Falconer declared that Walsh "was very much involved in the gas cut ordinance," passed early this year and which was approved by Mayor Hylan.

"This grab grafting ordinance," said Alderman Falconer, "has not been enforced. Why not? They dare not enforce it because it would raise a storm of protest. They will know that it is impossible to enforce this measure."

Alderman Jacob W. Friedman, minority leader, jumped to his feet and strongly defended Mr. Walsh.

The board passed a resolution calling upon the voters throughout the Greater City to vote favorably on the referendum giving firemen and policemen $2,500 a year. Alderman Falconer was recorded as not voting.

AFTER the introduction by a Republican Alderman at a session of that board yesterday afternoon, of an ordinance providing for the appropriation of $100,000,000 for new schools as a result of the increase in realty values, William J. Flynn, Commissioner of Public Works, declared the move was for political effect.

Commissioner Flynn said the city was not only giving the Board of Education all that it asked, but that from $25,000,000 to $30,000,000 appropriated had not been used.

"The Hylan administration is building schools," said the commissioner. "The preceding administration built only one school. This year we have appropriated no less than $10,000,000 for the department. Furthermore, we have invited haste in more plans for schools. We have given them 450 more draughtsmen to speed the work. We are ready to give them the money as quickly as they apply for it."

The resolution was referred to the Committee on Finance.

IN appreciation of the services of Judge Aaron J. Levy in behalf of school teachers in bringing about an increase and equal pay a committee of teachers will to-day meet at the Hotel Cadillac with Miss Regina Yelling presiding. The teachers have organized to promote Judge Levy's candidacy for the Supreme bench.

It is expected 500 teachers will listen to addresses by S. Samuel Stern, president of the Board of Education; Edward Mandel and Edward Stitt, associate superintendents of the board.

Claiming that Judge Levy's Widows' Pension law fathered and passed in the New York Legislature by Judge Levy, was the direct cause of keeping their homes together and enabling them to educate their children, Mary Johnson and Margaret Clarke, widows benefited by the law, addressed a meeting last night at the Cadillac attended by more than 200 widows.

Sophie Irene Loeb, director of the Widows' Pension Fund, paid tribute to Judge Levy. Mrs. Johnson was named as chairman of committees appointed to make a house-to-house canvass in the interest of Judge Levy's candidacy.

Claiming that Judge Levy, in advocating his election, point to his conspicuous success as an Assemblyman and as a jurist, tireless in humanitarian and progressive legislation, also his efforts in behalf of those who appeared before him in the "Poor Man's" court.

In 1915 he was elected to the Municipal Court, defeating Gustave Hartman. He is president-judge of that tribunal. Before the beginning of his political career he was a member of the Citizens' Union in the Fourth District. He quickly attracted attention in the Assembly, becoming minority leader for the Democrats. He was the author and sponsor of the Workmen's Compensation, Labor, Direct Primary, Civil Rights, Anti-Bucketing, Public Health laws and direct election of United States Senators.

In 1922 he was a delegate to the convention which nominated Governor Smith. Judge Levy was born in independence Day, 1881, in New York City. He received his early education in the public schools and Cooper Union. February 16, 1903, he was admitted to the bar.

Judge Levy adds unquestioned strength to the Democratic ticket. His friends predict his election by an overwhelming majority.

THE bond issue of $50,000,000 for State hospitals and other State institutions, to be voted on November 6, deserves the single mark "Yes."

The hospitals for the insane, feebleminded, crippled children, incipient tuberculosis and other unfortunates, were erected before modern fireproof methods were known. They are a menace to life and safety and interfere with curative treatment, reducing the possibilities of recovery.

One of the regrettable features is overcrowding. Beds occupied by patients are so close that the beds touch. Beds are even placed in corridors leading to fire escapes. In some places patients are sleeping on mattresses on the floor.

MAJOR THOMPSON REPLACES POWERS AS HEAD OF F. B. O.

Rumored Change in Personnel Involves Only General Manager. Loew Finally Invades Chicago, Purchasing the Woods Theatre With Aaron Jones. Lichtman Testifies.

JAMES YOUNG WITH SPOOR

Essanay Studios to Be Reopened for Production of Three Dimension Pictures—Sam Morris and Meyer Lesser Get Back From Pacific Coast Visit to Warner Studios.

By LOUELLA O. PARSONS.

FOR several days there have been many rumors on the street about F. B. O., but none of them was confirmed until late yesterday afternoon, when we learned that Major Charles Thompson had been appointed by the stockholders of F. B. O. as managing director to take the place of P. A. Powers, who resigned. Mr. Powers is now on the Coast, having gone there a few weeks ago on business. He has started home, we understand, and is probably on his way here now.

F. B. O. was originally called Robertson-Cole until H. Cole stepped out and Powers stepped in and renamed it Film Booking Office. The controlling stock of F. B. O. is owned by an Englishman called Graham, and the appointment, we understand, comes from him.

Major Thompson has been the representative of the Graham interests in America for some time and he has concerned himself more or less with the business affairs of that company.

There will be no further changes in the personnel of the organization, Berman, Schneitzler, Rothstein and the rest of the executives remaining in their positions. There have been additional rumors from the Coast also that all producing by this company would cease, but it has been impossible to confirm it, and those who are on the inside say that Major Thompson will continue to make pictures. At least we understand the Emory Johnson films, which have been money makers, will go into production very shortly.



Photo by Camera Craft Studio.

MARCUS LOEW.

Who yesterday bought the Woods Theatre of Chicago, in partnership with Aaron Jones.

Loew Buys Woods Theatre.

The Woods Theatre, one of the newest and finest playhouses in Chicago, has been purchased by Marcus Loew and Aaron Jones for the sum of $1,250,000 and in the transaction involving this theatre where "Scaramouche" is playing, hangs a tale.

Marcus Loew has never owned a theatre in Chicago although he has houses in every other key city. The reason that Mr. Loew never opened a theatre in Chicago was because of his great friendship for Aaron Jones. The firm of Jones, Linick and Schaefer, of which Aaron Jones is president, is one of the biggest operators of theatrical and motion picture houses in the Windy City, and because of Mr. Loew's great regard for Mr. Jones he would never negotiate for a place to show his pictures.

Aaron Jones, realizing Mr. Loew's position and that he really needs a house to present his Metro features, came to him with a proposition to buy out the Woods Theatre, with the result that the deal was negotiated and closed yesterday.

The Woods Theatre was built about six years ago and was originally intended for legitimate productions, but like many of the legitimate houses it has used some of the 32 productions. Mr. Loew said yesterday, when questioned about the policy of the Woods that he would continue to run it as it has been run, at least for the time being. That is, following "Scaramouche," probably Jackie Coogan's "Long Live the King" will be presented.

Lichtman a Witness.

Al Lichtman was a witness yesterday in the hearing of the Federal Trades Commission in the Famous Players-Lasky Corporation case, which is being held at 105 West Fortieth street. The Federal inquiry yesterday brought forth from Al Lichtman, who was formerly distribution manager for Famous Players-Lasky, some interesting testimony.

Mr. Lichtman said under cross-examination that he does not believe that "the best clientele of any town could be attracted" by a mixed bill of moving pictures and vaudeville in a theatre, "because the lovers of vaudeville probably would not care for the pictures."

Questioned about how the quality of entertainment afforded by a picture is judged, Mr. Lichtman said that the main factors are the story, production, the setting, acting and general tone and finish.

Mr. Lichtman said that recently he rented the film, "The Broken Wing," to the Rialto Theatre here at the rate of 17 1-2 per cent. of the gross receipts, with a resultant profit to himself. On the other hand, he said that some time ago he rented a theatre here for the exhibition of another picture, "Poor Men's Wives," but that picture was not very successful from the financial viewpoint.

W. W. Hodkinson, president of the W. W. Hodkinson corporation and at one time president of the Paramount corporation, was the only other witness yesterday. He was examined about various phases of motion picture history. One point was brought out that was of interest to all the spectators at the trial, and that is that in 1916 Mary Pickford was the greatest Paramount attraction, with the possible exception of Marguerite Clark, who, Mr. Hodkinson testified, brought enormous returns to the Paramount company. The hearing will be resumed this morning at 10:30 o'clock.

Late last night Famous Players-Lasky issued the following statement:

"The statement appearing in the newspapers this morning saying that it had been testified in the Federal Trade Commission proceedings that Mr. Adolph Zukor, president of Famous Players-Lasky, had since 1920 sold all of his stock in the corporation, and that the directors of the corporation hold but little of its stock, is entirely erroneous.

"No such testimony was given and the facts are quite the contrary. Mr. Zukor's stock interests in the corporation are not only large but are even larger now than in 1920."

Young to Do Spoor Picture.

One of the most interesting announcements received at this desk in many a day comes in a telegram from Chicago and is to the effect that George K. Spoor is planning to reopen the Essanay studios and make pictures again. Mr. Spoor's first picture will be made with the Three Dimension Pictures under a new process recently perfected by him.

He has studied the subject very carefully and announces that James Young, with whom he recently signed a contract, will direct the first of the series. Elizabeth Mahoney of the old Essanay staff lately associated with June Mathis, is preparing the first scenario. While no one knows what her subject is, every one is interested because Mr. Spoor owns some very valuable literary property. At the time he was producing he bought many plays and books. They could be bought for a song then and, although he has disposed of many of them since that time, he still retains the rights to some of the best-sellers.

We happen to know all about the Essanay holdings, because we were scenario editor out there for five years and bought many of the plays. Among them was a short story by Rupert Hughes for $75. It would probably sell for $15,000 now. That shows how times change.

Sam Morris Returns.

Sam Morris and Meyer Lesser, who have been out on the Coast giving the Warner studios the once over, have come back, and are busier than the proverbial bee. They report that conditions on the Coast are all they should be and have plenty to say on their beloved art. At least, we assume they do, for we have not had a chance to see them.

High School Boys Scorn Vamps.

H. W. Fry, address Glenside, Pa., sends us the result of a questionnaire which will be a blow to the feminine stars in that he endeavors to prove through the survey made in Central High School, Philadelphia's largest high school, that high school boys do not fall in love with motion picture vamps like high school girls do with the heroes of the screen.

Said Mr. Fry:

"Robert W. Clark, Professor of History at Central High School here, has just completed the compilation of answers to a series of questions which he secured from school boys in order to determine the influence of the photo-drama upon the high school student.

"Who is your favorite star?' was one of his questions.

"There were thirty-five nominations made. Only seven of these were women and these were all emotional actresses. The vamp did not even get a vote. Most of the boys preferred the heroic or highly sentimental sort of picture. Only one boy answered that he never attended the movies.

"Only twenty-eight boys thought the motion picture had no claim to be an educational institution. The remainder of the boys voted it had an educational value."

To Celebrate Her Birthday.

Baby Peggy will be 5 years old tomorrow and she is going to have a birthday party, not the kind most of us liked when we were children, but the kind that her parents and producers wish her to have. They have invited all the motion picture writers to meet the young lady and to welcome her to the big town. Baby Peggy will have a good time after all, because there will probably be a birthday cake, ice cream and presents. We hope

Birthday Party for Baby Peggy Will Serve to Introduce Critics to Juvenile Star—Hope Hampton, Back From Bermuda, Is Getting Ready for Screen Version of "Irene."

"FLAMING YOUTH" PRINT HERE

Arthur Kane to Start for West Shortly — Harry Reichenbach Busy Arranging for Luncheon for Ernest Fredman at the Ritz-Carlton To-morrow.

Peggy has a good time because we think when a young lady reaches the ripe, old age of 5 years she should have a good time. She gets here to-day with her parents and her press agent sends us a telegram to come to the train and meet her. We would love to meet Peggy if we had time and ask her what she thinks of the high salaries paid the stars and a few more questions. But she is arriving too early for us. Harry Wilson has promised to let us meet the young lady and if I cannot make it I will send the little girl who lives at my house to see her. Baby Peggy probably would be gladder to see her anyway.

Returns From Bermuda.

Hope Hampton has just come back to New York from a few weeks spent in Bermuda where she went to take a rest. Her next picture will be "Irene," which she will make for Warner Bros. There seems to be a little difficulty in the way of a copyright for this play, but as soon as it is all straightened out, and we understand it is on the way to getting straightened out, she will begin work. "Irene" has been Miss Hampton's ambition ever since the musical comedy opened at the Vanderbilt Theatre and she saw it the opening night and you knew when a woman wants a thing long enough she always gets it in the end.

Thompson Comes to New York.

The "Flaming Youth" print has arrived in New York. It came on the Twentieth Century accompanied by David H. Thompson, First National production manager on the Coast. In addition to "Flaming Youth" Mr. Thompson brought his wife with him and they are going to stay in the big city four weeks. Mrs. Thompson's family live in New Rochelle so they expect to spend some time there. The trip is the first back East since Thompson went to the coast five years ago as production manager for Metro. He remained with Metro for four years and in February when Earl Hudson arrived to head First National's producing units, Thompson went with him. We hear from one of the young ladies at First National, whose name we dare not tell, that "Flaming Youth" burns up the place. By that, she means, it has got so much jazz in it that any young lady who likes that sort of thing is going to find this picture just what she has been waiting to see. Colleen Moore plays the lead.

Going to the Coast.

In a week or ten days Arthur Kane is going to set sail for the West to remain for several weeks. He intends to look after matters affecting productions now being handled by Associated Exhibitors and to confer with a number of important producers who have big product in mind. Here is where a little Sherlock Holmes might help. If it weren't such a rainy day we might put on our rubbers and hunt in some cities, but having left our rubbers home, we can't do any sleuth work.

Getting Many Returns.

Harry Reichenbach is the busiest young man in captivity these days and the reason is the Ernest Fredman luncheon to be given at the Ritz-Carlton tomorrow. The whole industry has been invited, and Harry says he is getting so many replies that those who want to go better have their reservations in by noon to-day if they expect to go to the luncheon, which should be well patronized by every one because Ernest Fredman is a regular person. We had luncheon with him yesterday and he knows more about conditions in England than any visitor who has come to these shores in many a day. P. S.—Page Frank Tilley. And by the way, speaking of Frank Tilley, Harry says the real name of this luncheon is Tilley's Punctured Romance. We do not know what he means unless Tilley hoped to put something over in America and did not succeed. Ask Harry—he knows.

STAGE FASHION SHOW IN MUNICIPAL COURT

The Third District Municipal Court had all of the aspects of a Broadway revue yesterday with the added attraction that it didn't cost anything to see a fashion parade by the three distinct types—blonde, brunette and titian-haired. Also there was the question as to just how far the fashion exhibition was going. As a result of the parade Peter Maurice, a dress designer, lost $530 and costs and Aaron Goodman was vindicated.

When the case was called Maurice told Justice Edgar J. Lauer that he had brought with him three models who would demonstrate the fact that his art is perfect, which Goodman had doubted.

"This case should only take a few minutes," said the judge. "The calendar is crowded and we can spare only a short time. I don't think that it will be worth while to use the models." But just then the three young ladies moved forward, and into the range of vision of Justice Lauer.

"Well, I suppose you might just as well do the thing right," he said, polishing his glasses and settling down in his chair.

The models removed their raincoats and discarded their hats. The dresses were removed from the boxes and spread on a table in front of the bench. The spectators leaned forward. The tall blonde girl looked over the courtroom slowly as if preparing for a quick change. The spectators in the rear of the room got on their feet. The titian-haired girl raised one of the frocks and held it up as if debating whether it was the right size for her. The spectators all moved forward, while the corridors were deserted, the crowd pushing its way into the room. The brunette model raised her arms and seemed to be struggling with a hook in the rear of her waist. Those in the rear of the court-room were now standing on the seats and offers of a dollar for places of advantage could be heard in all parts of the room. It became apparent that not only were the gowns to be displayed in the court-room but also that it would be necessary for the models to make their changes in full view of all who awaited.

Justice Lauer, wiping his brow with his handkerchief, leaned across the bench.

"Young ladies," he said, "you will find that the anteroom over there will do nicely for your changes. The attendants will guard the door."

The spectators sank back in their chairs and once again there came a buzz in the corridors as the crowd filed out.

Eager for Vaudeville.

Two more stars of the "silver sheet" are contemplating taking a fling in Keith vaudeville. They are May Allison and Edith Storey. Just as soon as Rose & Curtis, their vaudeville representatives, can find suitable vehicles for them, they will each start rehearsing their respective offerings.

Scouts' Week at Colonial.

This is "Scouts' Week" at B. F. Keith's Colonial. Throughout the week the various local troops of Girl and Boy Scouts will appear and do their drills and perform their exercises in conjunction with the regular vaudeville performance.

HE IS SCARAMOUCHE.



Photo by White.

Sidney Blackmer, Who Appears in New Play at the Morosco Theatre.

'SCARAMOUCHE' IS SEEN ON THE STAGE

Charles L. Wagner Presents Play by Rafael Sabatini at Morosco Theatre—Sidney Blackmer In It, GETS AWAY FROM CROWDS

MOROCCO THEATRE—"Scaramouche," a romantic play in four acts by Rafael Sabatini.

The Cast.

Lescarbet	William Crimans
Le Chapelier	Stanley Howlett
Florimond Binet	M. Cooper-Cliffe
Pierrot	Knox Harrold
Petitcoinelle	J. M. Kerrigan
Harlequin	Allyn Joslyn
Rhodomont	Walter Timmis
Pasquariel	Herbert Belmore
Leander	Arthur De Langis
Scaramouche	Sheldon Stanwood
Climene	Vivienne Osborne
Columbine	Dorothy Tierney
The Duena	Mary Cecil
Philippe de Vilmorin	E. J. Ballantine
Andre Louis Moreau	Sidney Blackmer
Jacques	Otto Sheldon
Quentin De Kercadiou	Lord of Carrillac
	John L. Shine
Comtesse De Plougastel	Percy Haswell
Aline De Kercadiou	Marie de Gillmore
Gervais De La Tour, Marquis of Azyr	Frederick Worlock
Chevalier De Chabrillane	Louis Le Sener
Forezchit at Gendarmerie	Tim Walters
Fencing Master	John Turner
Dupre	William Crimans

Already seen here as a motion picture, "Scaramouche" was presented to New York last night at the Morosco Theatre as a play by Charles L. Wagner. Sidney Blackmer appears in the title role and the dramatic version is the work of Rafael Sabatini himself, the author of the book of the same name.

It is not a dramatization but a retelling of the romantic tale in terms of drama. Unlike the picture, "Scaramouche," which has been made from the same story, it deals not with the crowds and spectacle of the French Revolution but with the emotions and experiences of a small group of people.

The stage story is told in four acts. The scenes and costumes have been designed by a man new in the theatre, T. M. Cleland. Clifford Brook has staged the play.

The cast is a long one and includes, in addition to Mr. Blackmer, Margalo Gillmore, Frederick Worlock, Vivienne Osborn, H. Cooper Cliffe, Percy Haswell, J. M. Kerrigan, John L. Shine, E. J. Ballentine, Stanley Howlett, William Crimmans, Dorothy Tierney, Mary Cecil, Louis LeSeuer, Allyn Joslyn, Knox Herold, Walter Timmis, Herbert Belmore, Arthur De Langis, Sheldon Stanwood and John Turner.

WOMEN FROM DIXIE TO ORGANIZE HERE

Will Meet at Vanderbilt November 7, to Form Branch of Educational Alliance.

The New York Branch of the Southern Woman's Educational Alliance will be organized at the Hotel Vanderbilt November 7 under the chairmanship of Mrs. Charles Dana Gibson. Sponsors for the New York Branch, representing their home States below the Mason and Dixon line, are:

Mrs. George Gordon Battle, Virginia; Mrs. Jouett P. Singleton, Kentucky; Mrs. Ernest E. Malcolm, Georgia, and Mrs. Patrick Justin White, Louisiana. The Dixie Club, which has a membership of women from all the Southern States, is the first organization in New York City to endorse the Alliance by taking a membership in it, and Mrs. James A. Allen, president of the club, will act as a sponsor of the local branch.

Sponsors at large for the New York branch include: Colonel and Mrs. E. M. House, Mr. and Mrs. Frank Polk, Mr. and Mrs. John W. Davis, Mr. and Mrs. David Houston, Mr. and Mrs. Norman H. Davis, Dr. and Mrs. W. Russell Bowie, Mr. and Mrs. W. H. Marshall, Mr. and Mrs. Bernard Baruch, Mr. and Mrs. Clarence Dillon, Mrs. William G. Low, Jr., Mrs. August Rust Oppenheim and Dr. William Elliott Dold.

THEATRICAL LAWYER SUES.

Harry Hechheimer Asks Annulment of Marriage After 16 Years.

The fact that Harry Saks Hechheimer, an attorney, with many theatrical clients, is suing Nellie Davis Hechheimer, his wife for sixteen years, for annulment came to light yesterday in the County Court House through a motion before Supreme Court Justice Vernon M. Davis for $150 a week alimony and $2,500 for counsel fees pending trial. Charles Waldron Clowe appeared as attorney for Mrs. Hechheimer and the motion was put on the calendar for argument on Monday next.

Mr. Clowe declined to discuss the case in advance of the hearing, but said the cause of action was a mystery to his client, as only the summons, which does not set forth the cause, has as yet been served. Hechheimer, who came to this city from Baltimore, and was admitted to practice here ten years ago, has law offices in the Loew's State Theatre Building.

ABUSE FROM OPPOSITION ENTHUSES DEMOCRATS

Chairman Hoey of Judiciary Committee Says Letter Pledges and Growing Interest Foreshadow Victory in Assembly and Judgeship Races.

HATTING'S CANDIDACY WINS SUPPORT

By CHARLES C. FOSTER.

CHAIRMAN HOEY of the Democratic Judiciary Campaign Committee said last night at headquarters at the Hotel Commodore that the interest of the people in the election of ten Supreme Court Judges November 6 is remarkable this year in its variation.

The receipt of thousands of letters from both Democratic and Republican voters justifies the prediction, he says, that the Democratic ticket is going to win handily.

Mr. Hoey says that according to the ancient rule the organization has depended on reports of leaders concerning voting attitude. Now this information is supplemented with written expressions from voters indicating their eagerness to support the Democratic candidates.

"Vagaries of voters," said Mr. Hoey, "are strange things. A man came here to-day to say that for forty-seven years he had made a specialty of voting in 'off years.' He registered this time at Thirteenth street and Greenwich avenue. This man offers no reason for refusing to vote for a Mayor, Governor or President, but he told me that he would be certain to cast his ballot next month because of the Hearst-Koenig opposition to the Democratic nominees.

"The truth is the alliance of Hearst and Koenig is a blessing to the Democrats. It has put zest into the campaign. It gives people something about which to talk. At the outset the campaign drifted. When the mud batteries began to offend the eyes and noses of people interest was stimulated. Letters pledging support poured in.

"Believe me there is no defection in the ranks of the Democrats. The speakers are attracting crowds. Enthusiasm is increasing. It is the old story of approaching victory, and the universe knows Greater New York is overwhelmingly Democratic."

MR. HOEY said the recent registration showed the following ratio of Democratic advantage in practically all Assembly districts of Manhattan and the Bronx voting districts:

"In the First, 6 to 1; Second, 8 to 1; Third, 4 to 1; Fourth, 7 to 1; Fifth, Sixth, Seventh, relatively close; Eighth, 2 to 1; Ninth and Tenth, tight fit; Eleventh, overwhelmingly Democratic; Twelfth, 5 to 1; Thirteenth, 2 to 1; Fourteenth, 4 to 1; Fifteenth, Republican; Sixteenth, 4 to 1; Seventeenth, 2 to 1; Eighteenth, 2 to 1; Nineteenth, 2 1-2 to 1; Twentieth, 2 to 1; Twenty-first, 2 to 1; Twenty-second, 2 to 1; Twenty-third, close, but Democratic this time.

"In the Bronx it is about 3 to 1 all around, so you can see the Republicans are up against it in the judicial and the Assembly contests."

BIRD S. COLER, Commissioner of the Department of Public Welfare, yesterday issued an appeal to observe Wednesday, October 31, as "Better Times Day," to make the City of New York a better place in which to live.

The chief event of "Better Times" day celebration will be the "Better Times" dinner at the Waldorf-Astoria next Wednesday evening, when Governor Alfred E. Smith, Commissioner Coler, Dr. Lee K. Frankel, Mrs. John Glenn and Homer Folks will be the speakers with Robert W. DeForest presiding.

ENLARGEMENT of Craig Colony for Epileptics at Sonyea, Livingston County, or the establishment of an additional institution for epileptics located in the southern part of the State, is urged in a statement issued by George W. Wickersham, chairman of the Citizens' Committee on Protection of the State's Unfortunates, appointed by the State Charities Aid Association.

THE lawyers of New York are rallying to the support of Justice Joseph M. Proskauer's candidacy for the Supreme Court. The Non-Partisan Lawyers' Committee, which opened headquarters in the suite of half at 41 East Forty-second street two weeks ago, now has a membership of 500 and is adding fifty daily.

Each mail brings endorsements of Justice Proskauer from members of the bar, pledging support and an active personal campaign for his election. Many have offered to take the stump for him.

THE largest bet on the coming elections was made yesterday when W. L. Darnell & Co., 44 Broad street, bet $5,000 against $12,500 that all the Democratic nominees for the Supreme Court bench will be elected.

That firm laid $9,000 against $5,000 that Aaron J. Levy will be elected to the bench. The Darnell firm had an additional $5,000 to bet against $12,500 that the ten nominees on the Democratic ticket for Justices of the Supreme Court will be elected. Odds on Hartman for sheriff of Kings were quoted at 1 to 2½.

ONLY three persons appeared yesterday at the Board of Estimate's public hearing on the 1924 budget, notwithstanding the increase over 1923 amounts to $23,000,000. The session will be closed to-day.

Stewart Browne, president of the United Real Estate Owners' Association, expressed to the board his belief that the referendum for policemen and firemen for a minimum salary of $2,500 to be voted on Election Day would add $7,000,000 to the budget. This statement was not contradicted, although actuaries have said the increase would be $8,000,000.

One tilt between the acting Mayor and Comptroller Charles L. Craig was the only untoward incident. The Comptroller contended that the Board of Estimate should be investigating prevailing rates of wages rather than have that task done by the board's examiners.

Acting Mayor Hulbert declared that the Comptroller was still angered because he was displaced as chairman of the finance and budget committee. While he held that office, Mr. Hulbert said, the Comptroller determined the advisability of granting the prevailing wage rather than have the Board of Estimate pass upon it. This drew from the Comptroller this retort:

"Like an ostrich the members of the Board of Estimate run and put their heads in the sand when it comes to the prevailing rate."

Mr. Browne endorsed Mr. Hulbert's plea for a budget director and favored a salary of $50,000 annually, providing he were given the same sweeping powers as were given Charles G. Dawes, director of the Federal budget.

THE Ninth district in Greater New York presents the tightest fit in the hottest fight ever staged by the Democrats and Republicans for control of the lower legislative house. The primary registration reveals an actual difference of ten votes. John H. Conroy, Democratic Assemblyman, won the last time by a slender margin. His opponent, Mr. Kempner, struggling in vain to escape the handicap of support from the landlords, found that forty-one tenants had put it over for Mr. Conroy. Now that it is safe to assume that the emergency rent laws will be extended by the next Legislature, the investigation by the Housing and Regional Plan Commission showing the necessity for such a step, the issue no longer will help or hinder candidates for the Assembly.

With the elimination of the rent law extension the proposition comes down to cases as between parties and fitness. Mr. Conroy, again the nominee of his party, is opposed by Samuel McKee, seasoned in loyalty to the Republican party, now making his debut as an aspirant for political recognition.

TOPS SUPREME COURT TICKET



Peter A. Hatting, long active in civic and municipal affairs in the Bronx, is widely known in Manhattan as a lawyer of ability.

THE people of the Bronx are rallying to Peter A. Hatting, who tops the ten Democratic nominees for the Supreme Court. He is popularly known in Manhattan by reason of his ability as a lawyer and his high character.

Since 1886 Mr. Hatting has been one of the foremost attorneys of Bronx County. A leader in the civic affairs of that section of greater New York, he was one of the vice chairmen of the Merchants' Committee in the Seven-in-One Drive, assistant chairman of the Red Cross, Salvation Army and Knights of Columbus drives in raising war funds.

Mr. Hatting participated in the erection of a monument in the Bronx, District No. 2, to the World War soldiers. He was also a member of the Law Committee of the Bronx District Board No. 2.

In 1914 he became an attache of the office of District Attorney in the Bronx, when that county was inaugurated. He remained an assistant district attorney under Francis Martin, now Justice of the Appellate Division of the Supreme Court, until 1920. In July, 1921, Mayor Hylan appointed him City Magistrate. On the completion of his term he was reappointed by the Mayor for a full term. Mr. Hatting's work in the Women's Court was of a high order.

It was as Assistant District Attorney that Mr. Hatting gained distinction in the suppression of the narcotic evil in the Bronx. In 1914 he was active in the prosecution of those involved in the White Slave traffic.

While in charge of the Homicide Bureau he handled many notable murder cases.

Mr. Hatting was born November 15, 1867, on the lower East Side. He was graduated from Public School No. 19 and from the College of the City of New York with the degree A. B. He attended Columbia Law School, and was admitted in 1893 to practice law.

He is a prominent member of the Steuben Society, a German-American political organization.

M. CONROY, a lawyer hailing from Boston, the city of politicians, given to expression concerning principles of freedom and justice, has made a good record as an Assemblyman.

Mr. McKee, aside from being a trained lawyer, is a newspaper worker long identified with the metropolitan press. He was born in the atmosphere of political independence. A student of history and the rights of the people, he is an ardent advocate of those principles, about which he can talk with exceptional skill. The appearance of these candidates in public debate ought to add sparkle.

Mr. McKee combines qualities found in Tammany candidates, yet not always to be observed in Republican candidates in this city. He is a handshaker with a Kentucky grip, meaning usually that kind of magnetism peculiar to those born below the Mason & Dixon line.

The Ninth district, omitting diagonal lines, extends from Eighty-sixth to 106th street, Central Park West to the river. It has no traditions. Largely composed of apartment houses, it is made up in the main of so-called "newcomers." It contains a few less than 20,000 votes. Women make up about half this number. They may be the deciding factors.

WASHINGTON HEIGHTS is going to accord Governor Smith a royal reception next Monday night, when he speaks at Public School 135, St. Nicholas avenue and 177th street.

The Governor is going to pay his respects to Assemblyman George N. Jesse, Republican candidate for re-election. A great outpouring of voters, irrespective of party affiliations, are to be present.

The evening promises to be lively, at least for Assemblyman Jesse, who was active in blocking the passage of Governor Smith's reorganization plan for the State.

The Democrats of the Twenty-third district say they are going to defeat Jesse.

MANY RECITALS ATTRACT CROWDS

Paul Althouse and Arthur Middleton Please Big Audience at Carnegie Hall.

MYRA HESS AT AEOLIAN

Mona Genovese, Mezzo-Soprano, in Interesting Concert in Town Hall.

By RUTH CROSBY DIMMICK.

With two of America's favorite concert artists appearing in joint recital in Carnegie Hall last evening, the big audience which equally applauded the singing of Paul Althouse and Arthur Middleton felt that more than full measure had been returned for box office demands.

Mr. Althouse, who stands in the foremost rank of tenors and was formerly connected with the Metropolitan Opera Company, has won praise both in this country and abroad in opera and concert work and Mr. Middleton is undoubtedly one of the most popular baritones on the concert stage.

The first appearance of these artists in New York since last season was marked by the recital which gave each an opportunity to sing singly and in duet. A happy blending of voices and atmosphere of good-fellowship aided in making the recital the success it was. Two duets—"Solenne in quest'ora," from "La Forza del Destino," and one from "Les Pecheurs de Perles"—gave ample scope for the display of Mr. Althouse's lyric tones and the fine depth of Mr. Middleton's lower register.

Mr. Althouse's portion of the program included a delightful French group by Hahn, Faure and Holmes, an aria from "Joseph en Egypte" (De Mehul), and English songs by Rudolph Gruen, who accompanied; Barbara Thornley and A. Walter Kramer. Mr. Middleton's individual selections were a Handel recitative and aria, a Schubert group and "Salt Water Ballads," by Keel.

Myra Hess, an English pianist, whose playing is familiar to New Yorkers through her several appearances here, gave her first recital of the current season in Aeolian Hall last evening when her force of admirers was strengthened through her artistry and easy manipulation of keys and pedals, and rapid changes from light to shadow.

Four preludes and fuques by Bach, a Beethoven Sonota and one by Bax, comprised her program.

Nana Genovese, mezzo-soprano, at one time connected with the Manhattan Opera Company, gave an interesting recital in the Town Hall last evening, assisted by Michael Anselmo, violinist, and Maestro A. Bimboni at the piano.

Although suffering with a cold, Mme. Genovese managed to carry out her program with a degree of ease. Familiarity with the stage came to her aid where one less experienced might have failed. Her selections comprised Italian and English groups, the former taken from Secchi, Donizetti and Marcello and the latter by Dunn, Warford, Salter, Hageman and Kramer.

Mr. Anselmo, who has played here before this season, contributed a Pugnani-Kreisler number and "Introduction and Humoresque" by D'Ambrosio. Mr. Bimboni admirably supported both soloists.

Andrew Haigh, a pianist of the younger generation, made his initial bow to a Manhattan audience in Aeolian Hall yesterday afternoon, presenting a program chosen from Bach, Liszt, Beethoven, Chopin, Rachmaninoff and Dohnanyi. Medtner and one of his own compositions.

Mr. Haigh possesses a tone of surety, comprehensive of pedal work and excellent command of technique. His interpretation of Chopin was particularly pleasing and his own "Two Preludes" came in for a fair share of admiration.

LACONIA DOCKS WITH HUNGARIAN COMEDIAN

Charles Huszar Puffy, 290-Pound Slapstick Artist, Brings Large Wardrobe.

The Cunard liner Laconia arrived in Quarantine yesterday, the first Atlantic liner to reach here in twenty-four hours. The Laconia was forced to heave to for eight hours by the strength of the storm, according to her commander, Captain F. B. Brown. On October 21, Captain Brown said, he sighted the abandoned American lumber schooner, Governor Parr, which was reported a derelict in the lanes of North Atlantic travel.

The schooner was drifting about 440 miles west of Halifax, having drifted more than 200 miles to the east since she was abandoned. Her position was broadcast by Captain Brown.

Arriving on the Laconia was Charles Huszar Puffy, 290 pounds in weight, who is one of the ranking comedians of the Hungarian stage. He brought with him a wardrobe of sixty suits and all the other equipment that goes with man's sartorial splendor. Puffy says that he is coming to America to go into the movies. He will go to California.

PRISONER RACES WITH DEATH

Sing Sing Inmate, Whose Term Is Up November 9, May Die.

(Special Dispatch to The Morning Telegraph.)

OSSINING, Oct. 24.—Ernest Fortier, a Sing Sing inmate, whose term has nearly all been served, was making a very courageous battle for life in the prison hospital to-day following an operation for a very acute attack of appendicitis.

The appendix broke before the two surgeons, Dr. Amos O. Squire and Dr. J. F. Schafmeister, were summoned hurriedly from their homes to operate, and the chances of Fortier's recovery seemed small. But the doctors did everything possible to save his life, and are still hopeful he will pull through. The patient is 26 years old and was committed from New York County on March 17, 1922, for alleged attempted burglary. His sentence expires on November 9.

VIEW TANGUAY FURNISHINGS.

Stage People Inspect Articles Which Will Be Placed on Sale To-day.

The exhibition of the furnishings of the home of Eva Tanguay continued yesterday and preparations are completed for the sale to-day. Watson Barrett, art director of a Broadway show, was on hand, as was Bessie Clayton, who selected a number of Persian rugs for one of her coming productions.

All the furniture and tapestries that decorated the star's household in Manhattan will go on the auction block at the Knickerbocker Sales Rooms to-day. Miss Tanguay will make her home in California.

ALL PRODUCTION STOPPED BY FAMOUS PLAYERS-LASKY

Adolph Zukor Announces That His Company Will Make No More Motion Pictures Until the Cost of Producing Them Is Reduced to a Common Sense Basis.

TO CARE FOR UNEMPLOYED

Harry Mackler, President of Motion Picture Operators Local 306, States That Five-Day Week for Regulars Will Be Put Into Effect Here Next Monday.

By LOUELLA O. PARSONS.

FAMOUS PLAYERS-LASKY will make no more pictures until the cost of production reaches a common sense basis. This is no idle rumor, but a cold statement of facts emanating from Adolph Zukor himself. Famous Players-Lasky, like many of the other film companies, has been unable to make any kind of a profit since production prices have soared from $300,000 upward to $1,000,000. The stars, the directors, the technical staff and all others connected with the manufacture of films receive salaries that are unequaled in any other industry. The producer, in order to get back any money, has to raise the price of his product and place a film rental on it that is the source of continual warfare between himself and the exhibitor.

There has been threatened over-production in addition to this high cost of production. Never in the history of motion pictures have there been so many big features. This might be a sign of prosperity if there were not so many of these super films on the market that it has looked for months as if there might be a slump. Men like Adolph Zukor who are wise in matters of the motion picture future have looked upon the situation with grave eyes. The expenditure has so far exceeded the profit that unless some drastic change is made there will be hard times in the picture business. That drastic note was sounded by Adolph Zukor yesterday when he topped all production.

Richard Rowland sounded the first knell of warning when he returned from the Coast a few weeks ago and issued a statement, in which he said that the high cost of production and the continued talk of high prices would be the ruination of the film business.

Some producers agreed with him and others scoffed at his reasoning. The whole thing created many arguments in the industry. Adolph Zukor is one man who agreed with Mr. Rowland. At the time he so expressed himself. Yesterday Mr. Zukor issued an additional statement, in which he explained why he had stopped production. He said:

"The Famous Players-Lasky Corporation has completed the production program for this Fall that was outlined in its announcement several months ago. We are now curtailing production in our studios to the greatest possible extent and we will not resume the making of any further new negatives until production costs have come down to a common-sense basis."

To Take Care of Unemployed.

Next Monday a new working schedule will be entered into by Motion Picture Operators' Local 306, Harry Mackler, the president of this organization said. Whether or not the exhibitors are pleased, they will have to abide by the decision of the men in the Operators' Union. The new working schedule is to take care of the men out of employment, and to make this possible it gives the operators who are now employed a five-day a week schedule. Those who are not employed will fill in as substitutes during the hours regularly employed men are not engaged.

Mr. Mackler said that this would probably only be a thirty days' provision. He said that the exhibitors objected to the plan because they did not like so frequent a change of operators. He said that they also felt that the operators, if employed, should get all the money coming to them and not share it with outside help.

Mr. Mackler said that there were only about seventy-five unemployed men out of the 1,000 members of Local 306; but he said that he considered too many operators were coming into the business. "They feel," he said, "that it is an easy matter to earn $100 a week, and they are being turned loose without sufficient preparation. They have schools where they teach the operation of machines, and the men are promised such good salaries that there are more and more applicants for the position."

Asked how this might be avoided, the president of Local 306 said that the law demanding that the operators serve an apprenticeship of six months before they were ready to operate a machine would have solved the problem, but it was killed by the theatre owners. There were a number of conferences held by Mr. Mackler, representing the operators, S. L. Rothafel and Nicholas Schenck, the exhibitors, but despite their efforts to prevent the order going into effect Mackler says he expects to give it a trial starting Monday. We are unable to present the exhibitors side of the question because we were unable to reach Mr. Rothafel and Mr. Schenck.

To Open November 4.

Chicago is to have "The Hunchback of Notre Dame" November 4. The Harris Theatre, one of the best legitimate houses in the Windy City, has been engaged for the opening and when the picture makes its bow Sunday, November 4, it will remain for an indefinite run. "The Hunchback" is now playing in five American cities, among them being Boston, where it is in its seventh week; Philadelphia, where it is in its fifth week; San Francisco, where it is in its fourth week, and Baltimore, where it just opened in the Academy of Music. It opens in the Auditorium Theatre, Toledo, this week. All that Carl Laemmle hopes is that Chicago will welcome it as New York has and give it the same greeting. It is still doing capacity business at the Astor after two months, which is saying something.

J. V. Bryson, the man who has been responsible for the exploitation of "The Hunchback" companies, assisted by H. Elliot Sinckel, general press representative, will handle the job in Chicago.

Tom Moore Talks.

Thomas Moore's attack on the blocking system yesterday at the Federal Trade Commission investigation was very interesting in that he blamed all the trials and tribulations of the industry on this sight unseen policy of booking that has been in vogue for some time. So far as Famous Players-Lasky is concerned, his complaint was unfair, because until within the last month Paramount has established a new system whereby the motion pictures to be booked by the theatre owners are shown in the key cities and the exhibitors are not asked to contract for them until they have proved whether or not they are a success. One by one the companies are beginning to break loose from the old-time shackles and eliminate the booking system about which they have complained so bitterly.

Mr. Moore's testimony is interesting because as a pioneer theatre owner he speaks with authority, although we cannot see how his talk against the booking system could in any way incriminate Paramount as a trust, since Mr. Moore rose on to speak of Mary Pickford, Charlie Chaplin and David Griffith as making pictures independently and with success. The fact that the market is open to the independent producer would seem, in our mind, to set at rest any doubts on the trust question. Of course we are only an amateur when it comes to legal technicalities and we are talking about things we have no business to discuss, but still we are entitled to our opinion.

Baby Peggy Arrives Here.

Harry Wilson, that indefatigable press representative of famous screen children, had his hands full yesterday. Baby Peggy arrived aboard the Twentieth Century and was greeted by a battery of cameramen sent to welcome the young lady. Be it said to the credit of the 5-year-old star that neither the reporters nor the cameramen phased her in the least. She posed with her mother and her father and her sister, Louise, said "Howdy do" to everyone and was ushered into a waiting limousine.

We do not mean to insinuate there is any romance between Jackie Coogan and Peggy Montgomery, because we think it such bad taste to rumor such things, but we understand that Peggy insisted on occupying the same suite of rooms at the Biltmore that Jackie Coogan occupied on his last visit to New York. Before Peggy went upstairs to inspect her headquarters some one lifted her up to the desk and she signed her name in a neat little scrawl, ending with a gorgeous splotch of ink. Then Peggy had to see the reporters and to give first hand information on the morals of Hollywood and whether or not she considers the $2 production a wise move for the industry. Most of the time the reporters were up in her room she was busy drawing pictures of animals. No, we do not mean to say that Peggy had any malice in these drawings, but it was pretty hard to have to speak to a lot of stupid people when she longed to go to the Bronx Zoo and see the monkeys and bears.

After spending a week or two in New York young Peggy will visit some of the other cities in the East, Washington, Boston, Philadelphia and Chicago, and then she will go back to the Coast and begin work on her contract with Sol Lesser. While in the city she will be the guest of Irving Lesser.

Bureau of Education to Assist.

Dr. John J. Tigert, Commissioner of Education, brought some very good news to the motion picture owners of America when he said that the Bureau of Education of the Department of Interior at Washington would co-operate with the theatre owners in making National Motion Picture Day a success. As American Education Week, in which the bureau is interested, will be observed November 18 to 24, and October Picture Day is on November 10, the Motion Picture Day will be made part of Education Week.

Dr. Tigert has written to every superintendent of schools and high school principals throughout the country urging them to immediately get in touch with the motion picture theatre owners in their respective localities. Every theatre will be asked to call the attention of the pupils of the schools to the fact that National Motion Picture Day is being observed on Monday, November 19, in all the theatres of the United States.

"White Sister" to Move.

The "White Sister," starring Lillian Gish, has done so well that it will be kept on Broadway for a longer period. The Ambassador, where it is now running, has been leased for a theatrical production, and because of this the Inspiration company will take its prize and move it to the Lyric Theatre, where it will settle down for a longer run. The "White Sister" has had a busy time moving from house to house. It opened at the Forty-fourth Street. From there it moved to the Ambassador, and from the Ambassador to the Lyric, but we are assured by the gentlemanly press agent when it gets to the Lyric that will be its last stand.

Haitians to See Comedies.

The Haitians are going to have a chance to prove just how much of a sense of humor they have by being invited to view some of the Christie comedies. By arrangement with Col. Theodore Roosevelt, Acting Secretary of the Navy, and Will H. Hays these Christie comedies will be used to assist in the education and civillization of the inhabitants of the interior of the Isand of Haiti under the direction of the Haitian Gendarmerie, which is officered and operated by officers of the United States Navy and Marine Corps.

According to Colonel Roosevelt and Captain John H. Craige, the latter of the Marine Corps, most of the population in the interior is in a state of almost complete savagery and less than 1 per cent. is able to read and write.

"Under these circumstances," declares Colonel Roosevelt, "the officers of the Haitian Gendarmerie have turned to the moving picture as a means of conveying to the Haitains of the interior some idea of the civilized world. Also they find that an occasional moving picture is a matter of tremendous interest and will furnish a whole countryside with topics of conversation for weeks and months and exercises a most beneficial effect on the morale of the people."

Prints of Christie comedies, as well as other film through the Hays organization are being forwarded for use in Haiti under supervision of the United States Marine Corps. Officers of the corps will carry projecting machines and exhibit the films in the small native villages in accordance with Colonel Roosevelt's plan.

It is announced that the territory covered by these moing picture shows does not conflict in any way with the commercial showings of pictures in those countries, and thus the moving picture industry will be of great service in aiding this government work of civilization.

Mr. Rork in Town.

Sam Rork is in town. He is here to see if he can buy some plays and books for motion picture production and to give Richard Rowland a chance to see "Ponjola," his latest book, which he has brought to New York with him.

Off for Cuba.

Mr. and Mrs. George Fitzmaurice are leaving for Cuba on Tuesday, not to "shoot" scenes, Mr. Fitzmaurice will leave, you know, but for a vacation and to forget the bright lights, the theatres and the one hundred and one annoyances that one gets in a big city, "The Eternal City" is being assembled and will be entirely ready for the public next week. Samuel Goldwyn thinks so well of it he said yesterday that he is going to get a Broadway theatre and give it a two-dollar presentation. He didn't mention "two dollars," but, someway, a Broadway theatre always suggests that, and if "The Eternal City" is as good as he says, two dollars will be a mere trifle.

To Make Scenes in Texas.

Martha Mansfield was busy yesterday packing her wardrobe and making plans to go to Texas. She is leaving for the West with Emma Clifton to get the exterior scenes of "Governor's Lady." Mr. Clifton is taking his company there, having finished the interiors at the Fox studios.

To Title Picture.

Sig Schlager is a busy man these days getting all his important films properly titled. He has engaged Leon d'Usseau to title "The School for Scandal," a picture founded on Philip Sheridan's well-known play which Mr. Schlager brought with him from abroad.

Lasky Due.

Jesse Lasky will start for New York about November 1. He is coming to talk production matters over with Adolph Zukor and he will arrange for the purchase of several plays that Famous Players-Lasky has under contemplation at the present time.



BABY PEGGY.

She arrived in New York yesterday and almost stopped the traffic in the Biltmore lobby when she signed her name on the register.

REAL COUNT ESCAPES WITHOUT AN HEIRESS

Only one proposal, and that from a little maid 12 years old, is the rather unique experience of Count Ernest Rohmer, after two years in this country. A real, honest-to-goodness count escaping from these shores without even being engaged is something for the book. It has been done before, but not often, especially when the count in question is in his early twenties.

The count came here to seek his fortune—that is, he came to the United States to work for his fortune. He didn't come here to try to marry a fortune, and he didn't. Before the war the count's family was reputed to be one of the wealthiest in Germany, but the family fortune was dissipated by the war, and the young count determined that he had better roll up his sleeves, start at the bottom of the ladder and begin the climb by himself.

For two years he has been working in the passenger department of the Hamburg-American Line, and yesterday he sailed for home on the Thuringia. As he boarded the liner he was asked why he had not tried to recoup his fortune by marrying an American heiress. He replied:

"I had only one proposal, and as the young lady was only 12 years old, I couldn't think of accepting."

He was reminded that he might have capitalized his title, a broad smile spread over his face as he said:

"I care nothing whatever about the title. Besides, when I marry it will be because I want to, and not because of either money or title."

Among others going to Germany on the Thuringia were Dr. George Topfer and Major Joseph Heil, who brought over a rare collection of modern German art objects for exhibition in this country. Both the art experts have delivered a number of lectures in New York on modern German art.

The ship also carried sixteen deportees, eleven being excess quota and five being "ticket cases," or transportation furnished by the Government.

HARVEY PRESENTS THE 'OEDIPUS REX'

English Actor Opens His Classical Season at the Century Theatre With the Sophocles Play.

PROFFESSOR MURRAY'S VERSION

Miriam Lewes Is the Jocasta and Others in the Company Are Gordon McLeod and Fred Grove.

CENTURY THEATRE—"Oedipus Rex," by Sophocles, translated by Prof. Gilbert Murray and adapted by W. L. Courtney.

The Cast.

Oedipus Rex	Martin Harvey
Jocasta	Miriam Lewes
Creon	Gordon McLeod
Tiresias	Fred Grove
Messenger from Corinth	Walter Pearce
An Old Servant of Laius	Harvey Braban
Messenger from the Palace	Eugene Wellesley
A Priest	G. Fredericks
Leader of the Chorus	Hubert Carter
1st Attendant on Jocasta	Mary Gray
2d Attendant on Jocasta	Ann Furrell

Sir John Martin-Harvey, the English star, began his season in the classical drama last night at the Century Theatre with Sophocles's enduring drama, "Oedipus Rex."

This famous Greek play has been translated by Prof. Gilbert Murray, and is adapted for the production by W. L. Courtney. The production is taken from the pattern of the one done by Max Reinhardt at the Covent Garden Theatre in London some years back under the management of this same Sir John Martin-Harvey.

Harvey, of course, is the King of Thebes, while Miriam Lewes has the role of Jocasta, the tragic mother-wife. Gordon McLeod is Creon, the cautious, stalwart character, and Fred Grove is Tiresias, the immutable. Walter Pearce is the Messenger from Corinth, to whom it is given to make the speech that tells the climax of the tragedy, and others in the company are Harvey Braban, Eugene Wellesley, G. Fredericks, Hubert Carter, Mary Gray and Ann Furrell.

Of all the ancient dramas, "Oedipus Rex" is undoubtedly the most outstanding in point of dramatic treatment and general interest.

SOCIETY WOMAN KEEPS L. I. SPEED COPS BUSY

Sentence Suspended on Mrs. Marion Shaw, but Jail Awaits Next Traffic Violation.

(Special Dispatch to The Morning Telegraph.)

PATCHOGUE, L. I., Oct. 25.

The next time the very next time that Mrs. Marion B. Shaw, beautiful member of the Southampton smart set, falls into the hands of the law for violating speed laws or reckless driving or for expressing her opinion of the majesty of the law as represented by traffic cops, she will have to serve time in jail. And not only that, but the suspended sentence that is hanging over her head on the four—count 'em—four warrants which her attorney successfully fought in court here to-day, will be revoked and she will have to serve additional time.

Mrs. Shaw during the past month has tired out everybody in this county charged with enforcing the traffic laws. But she has ignored such things as summonses to court or warrants, sending in her stead her lawyer. But the high crime against law and order came when Mrs. Shaw called Traffic Cop Fred Preston a "silly ass" and told him not to annoy her. That was too much, much too much, and so a jail sentence of thirty days was imposed along with a fine of $40. Her attorney promised that she won't do it again, gave his sacred word, and so Justice of the Peace F. P. Marchand suspended the sentence and placed her on parole for a year. Any time that she exceeds fifteen miles per it will be all off with her in this town. But in the meantime Center Moriches and Islip courts also are scheduled to hear of her speeding propensities in November.

MISSOURI MOVIE CO. IS SUED FOR $3,465

Equity Bill Against William C. Cabanne Trust Filed in U. S. District Court.

A bill in equity was filed yesterday in the United States District Court by Ben Weiss and Ernest Stein against William Christy Cabanne Motion Picture Trust Co., Ltd., for a claim amounting to $3,462. The defendant company is a Missouri corporation, with offices in this city. James S. MacLeod and John T. Richard were appointed receivers by Judge Learned Hand with a bond of $25,000.

The bill alleges that the liabilities of the concern amount to only about $45,000, while the assets amount to some $200,000. Chief in the assets is a picture in which William Faversham appeared as star, which, it is alleged, is now tied up by litigation in New Jersey. The bill declares the stockholders have invested $115,000 in the making of this picture and that its value is at least $100,000.

Lack of ready capital and pressure of current claims is given as the reason for asking for the receivership. S. F. Karr, of West Forty-third street, is solicitor for the complainants.

SAMUEL GOMPERS IN EL PASO

Labor Leader in Texas City for Conference.

(By United News to The Morning Telegraph.)

EL PASO, Tex., Oct. 25.—Samuel Gompers, president of the American Federation of Labor, accompanied by other nationally prominent labor leaders, arrived here to-day for an international conference with labor's leaders from Mexico and South America.

Gompers was invited to visit Mexico by Robert Haberman, active in labor affairs and politics in Mexico, next January, and attend a meeting of labor delegates from thirty-five countries. Canuto Vargas, secretary of the Spanish language section of the Pan-American federation, also greeted Mr. Gompers.

Finds Husband Dead From Gas.

On the floor of his home at 442 East Seventy-eighth street the body of David Greenfield, 30 years old, was found by his wife, Anna, last night when she returned from a shopping trip. She called Patrolman Tierney of the East Sixty-seventh street station, who summoned an ambulance from Reception Hospital. Dr. Burns pronounced Greenfield dead. Three jets in a gas heater were found to be open and the police pronounced the death as "probably suicide."

REGISTRATION "QUEER" IN KOENIG'S DISTRICT

Chairman Hoey of Democratic Committee, Presenting Facts, Asks Banton to Inquire Into Registration in Stronghold of Republican Leader.

M'ADOO FEELS THE PRESIDENTIAL PULSE

By CHARLES C. FOSTER.

JAMES J. HOEY, chairman of the Democratic Judiciary Campaign Committee, yesterday appealed to District Attorney Joab H. Banton to begin an immediate and thorough inquiry into the legality of the registration in the Sixth Assembly district, the home of Samuel S. Koenig, chairman of the Republican County Committee.

After leaving the office of the District Attorney, Mr. Hoey said the Democratic candidates and the Democratic party generally want an honest election November 6. The Democrats, he said, being confident, will be content to abide by the decision of the voters. He added:

"We are making no dramatic gesture. We want the facts determined. Above all, we want an honest registration of the will of the people. If there has been fraud, if there has been any attempt at colonization the District Attorney can discover it.

"Mr. Koenig, chairman of the Republican County Central Committee, delivering a speech at the Cafe Boulevard, is quoted as having said that he would devote all of his energies to insure an honest casting and counting of the ballot. Then:

"'We are organizing a competent set of watchers and challengers. We intend to see that the ballots are not tampered with in the early morning, are not switched during the day, that the blank spaces are not marked in, as they were in a few districts last year, and that an accurate count is had and a correct return made.'

Mr. Hoey said he told District Attorney Banton that a careful analysis of the registration in Manhattan and the Bronx discloses a falling off in every Assembly district, except in Mr. Koenig's own district, the Sixth, where there is an increase of approximately 350.

Last year the registration in that district was 14,034. This year, according to newspaper figures, it is 14,381.

MR. HOEY said that to persons familiar with Mr. Koenig's district the registration returns seemed queer. Mr. Koenig says he wants an honest count, Mr. Hoey remarked. He said the Democrats would take every precaution to the end that only those persons legally entitled to vote will be permitted to cast a ballot.

"I submitted to District Attorney Banton," said Mr. Hoey, "the names of fifty persons whose names appear on the registry rolls in the Sixth Assembly district who cannot be found at the address given and who are not known to persons living on the premises.

"Mr. Koenig has said he would begin to check up on the registration in suspicious looking districts. He claims to be delighted with the registration. A week has passed. The Democratic organization is insistent that the checking up process begin forthwith.

"The men nominated for judicial office on the Democratic ticket are of an especially high order. The large majority of them have judicial experience. The records of each have been carefully by the Association of the Bar of the City of New York and the County Lawyers' Association.

"The men who have been nominated for the Assembly and who are determined to uphold the hands of Governor Alfred E. Smith are of sterling character. Every Democratic candidate is confident of being victorious.

"The Supreme Court frustrated the first fraud in this campaign when Justice Davis forbade the use of the black hand as the emblem of the Hearst-Koenig ticket. While I admit the emblem was appropriate, it was illegal and fraudulent."

THE uproar yesterday in the Board of Estimate, created by Frank J. Prial, Deputy Comptroller, who said the retirement within a week of Joseph Haag, Assistant to the Mayor, meant that he would be appointed to the newly created position of Director of the Budget at a yearly salary of $12,000, served only to explode the enmity of the Comptroller's office for Mr. Haag.

Mr. Haag will be 70 years old this month. Having reached the age limit, he automatically retires, being ineligible to serve as Director of the Budget.

It is possible for him to be reappointed Assistant to the Mayor, a newly created legislative office, exempt from Civil Service regulations.

ANSWERING the vicious attack on Justice Joseph M. Proskauer, one of the ten nominees of the Democratic party for the Supreme bench, Nathan Straus, George W. Wickersham, Louis Marshall and Rabbi Stephen S. Wise have sent letters praising Justice Proskauer.

Mr. Straus says that seldom has a nomination for the Supreme Court called forth such widespread enthusiasm and approval from all quarters, irrespective of politics as has the appointment of Justice Proskauer by Governor Smith and his subsequent nomination by the Democratic party. He adds:

"And properly so, for your achievements as a lawyer have been so distinguished that you have been recognized as one of the leaders of the New York Bar. Your nomination meets the most exacting requirements for this important office and your election will insure to the people of Manhattan and Bronx counties judicial service of the very highest caliber."

In his letter Mr. Wickersham said:

"I applauded his selection originally, because of my personal acquaintance with and knowledge of his character and ability. He is the ideal age to go upon the bench—young enough to have a long career of usefulness in the judiciary."

GETTING Southern States in a Presidential skirmish is a reversal of old-time and latter-day procedure. Today the South presents a new generation. Slavery is forgotten, so is the Civil War. It is a new deck, a fresh cut of the political cards with the Southern parade blazing the trail, the grandsons of the Confederacy flying the Stars and Stripes at the front of the procession.

Senator Oscar W. Underwood, an avowed Presidential candidate, is speaking in the South, knowing that Alabama is his to the end. Senator Underwood is a native of Louisville, Ky., where he was born May 6, 1862, and where he was educated at Rugby School. Practically all his life he has resided at Birmingham.

Another gentleman, widely known, is James Montgomery Cox, of Ohio. He is an early starter in the Presidential race, hoping this time to avoid a blow-out and a blow-up.

Mr. Cox is counting on the Southern States of Mississippi and Kentucky. At this period he is speaking in Kentucky in behalf of William Jason Fields, candidate for Governor. Cox carried Kentucky in 1920.

IN the event it is Mr. McAdoo he will be credited to California with reference to residence. He moved there from New York, following his official career in Washington, where he married Eleanor Randolph Wilson, daughter of Woodrow Wilson.

Apart from his connection with the Government Mr. McAdoo's greatest achievement related to the Hudson River tunnel system. He conceived it. He organized the company that built it, serving as president of the organization from 1902 to 1913.

Mr. McAdoo did a big thing then. He is now in the midst of a big thing. One of his chief advisors is Daniel C. Roper, Assistant Postmaster General under the Wilson regime.

WELL EQUIPPED FOR BENCH.



Edward J. Glennon, Democratic candidate for the Supreme Court, has served one year in that tribunal. He has filled other public offices with distinction, notably District Attorney of the Bronx, winning praise from the Association of the Bar of the City of New York for his ability, efficiency and fairness.

THE Democratic party, in naming Edward J. Glennon as one of its candidates for the Supreme Court in the Manhattan-Bronx district, picked a man who has had one year's experience in that court and who has served with distinction the people of Greater New York in various capacities.

Mr. Glennon has for twenty-five years been a resident of the Bronx. January 1, 1914, when Bronx County was created, he was appointed Assistant District Attorney.

He was appointed Deputy Chamberlain of New York City in 1918. Governor Smith, in June, 1919, appointed Mr. Glennon Deputy Public Service Commissioner. He sought immediate improvement of transportation methods and instituted a system of public hearings at night. Taxpayers' organizations and boards of trade commended him.

Mr. Glennon's valuable service in behalf of the public caused Governor Smith to elevate him to the Supreme bench. In one year he disposed of fifty-eight jury cases, 329 litigated motions and 1,137 ex parte orders. He resigned as Justice of the Supreme Court to become District Attorney. His record in this office indicates his capacity for work and his conception of duty.

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IN endorsing Justice Proskauer, Marshall said:

"The temporary appointment as Justice of the Supreme Court of Justice Proskauer was greeted with universal satisfaction. His nomination for a full term is deserving of the support of all voters, regardless of party, who desire to maintain the best traditions of that tribunal. He possesses every qualification for the office—unusual familiarity with the principles of the law, readiness in its application to concrete facts, vast and continuous experience for many years in the trial of causes, a quick and alert mind which enables him to dispatch business, clarity of thought and expression, an understanding of public needs and, above all, a spotless character."

Rabbi Wise has written Justice Proskauer as follows:

"I am delighted to note that you have been nominated to the Supreme Court, but I am amazed that the nomination was not made unanimous. The failure of the Republican party to nominate you makes it impossible for me to give its ticket as it stands my support, though I admit I shall vote for some of the men named by the Republican party. I write merely to say to you that I know of your high gifts and rare abilities for the post to which you were named by Governor Smith and to which you are, as you abundantly deserve, to be elected in November."

WILLIAM GIBBS McADOO, non-committal as an aspirant for the Democratic Presidential nomination in 1924, is at the Hotel Plaza conferring with leaders from this and other States.

The former Secretary of the Treasury and director of railroad operation during the World War, is on a continental swing looking into the eyes of men who have to do with the making of the nation's Executive.

Accredited day in and day out as a receptive candidate, no one has heard from the lips of this adroit American the words conveying this admission. As an individual who does big things in a quiet way he practices unique methods, succeeding frequently.

On the assumption that Mr. McAdoo is in the race he may reasonably claim the solid support of Texas, Kansas and probably Georgia. It was in the State last named that he was born. Marietta is the place, October 31, 1863, the time. There is no reason why North Carolina may not be added—the State from which Josephus Daniels hails. The former Secretary of the Navy in the Wilson Administration led the North Carolina delegates in the San Francisco convention and never, after the first ballot, when they cast a complimentary vote for Senator Simmons, did the Tar Heel brothers abandon the McAdoo cause. It was twenty-four solid until Cox was the choice. So it would seem in the next convention.

COPIES of a resolution defending the New York Police Department, adopted by the executive heads of Lafayette Post, American Legion, composed of 1,500 policemen who served in the army, navy, marine or nursing corps during the world War, yesterday reached the Captains, Lieutenants, Sergeants' Association, Detective Association, Commanders of the American Legion Posts of the City of New York and the press.

MAYOR HYLAN'S progress toward complete recovery is indicated in the statement that yesterday he took twelve steps and sat for thirty minutes talking to Mrs. Hylan and Dr. J. A. Ferguson.

His physician has directed him to use crutches, beginning to-day, to get more exercise. The Mayor is not receiving callers.

THEODORE ROOSEVELT, Acting Secretary of the Navy, is going to make another speech November 1 in Brooklyn. Wednesday night he assailed the Democrats after the fashion of his illustrious father. His next effort will be "red hot," to use his own expression. It will be staged at Arcadia Hall.

The Colonel regretted the assignment night before last because it was a "local" affair.

IN order to provide centrally located offices for its corps of attorneys and workers who will guard against fraud in the forthcoming election the Honest Ballot Association has opened campaign headquarters in the Bar Building, 37 West Forty-third street, with Nathaniel J. Palmer, secretary of the association, in charge. The telephone number is Vanderbilt 1248.

CHARLES SOLOMON, former Socialist Assemblyman, will preside to-night at the meeting at the Academy of Music in Brooklyn to be addressed by Eugene V. Debs.

Debs arrived from Ohio last evening. He registered at the Hotel Bossert, Brooklyn. Debs will deliver three speeches in Manhattan.

FIRST MET. OPERAS NOW MADE KNOWN

Manager Gatti-Casazza Reveals Full Program for Opening Week of Pending Season.

JERITZA IN "THAIS" TO LEAD

"Aida," "La Tosca," "Romeo and Juliette," and "Rigoletto" on Program, as Announced.

General Manager Giulio Gatti-Casazza has announced the operas which he will present during the opening week of the Metropolitan Opera season of 1923-24.

"Thais" will be sung on the initial evening Monday night, November 5, by Mmes. Jeritza, Ryan, Anthony and Telva and Messrs. Whitehill, Tokatyan, Reschilian and Ananian. Mr. Hasselmans will conduct and Miss Galli and Mr. Bonfiglio will lead the ballet.

"Aida" will be given on Wednesday night with an entirely new scenic investment by Rota and Roverscalli. The artists will include Mmes. Rethberg, Matzenauer and Wells (debut) and Messrs. Martinelli, Danise, Mardones, Wolf (debut) and Audisio. Mr. Moranzoni will conduct. Miss Rudolph will lead the ballet.

"Tosca" will be sung Thursday night by Mmes. Jeritza and Wakefield and Messrs. Fleta (debut), Scotti, Bada, Reschilian, Picco, D'Angelo and Malatesta. Mr. Moranzoni will conduct.

"Die Meistersinger," which has not been heard at the Metropolitan since the Spring of 1917, will be revived on Friday evening with new scenery by Hans Kautsky. The cast will include Mmes. Easton, as Eva; Mme. Howard, Magdalena; Mr. Laubenthal (debut), Walther; Mr. Whitehill, Sachs; Mr. Bender, Pogner; Mr. Schutzendorf, Beckmesser; Mr. Meader, David; Mr. Gabor (debut), Watchman, and Messrs. Audisio, Bloch, Bada, Paltrinieri, Schlegel, Wolf, D'Angelo, Ananian and Gustafson. Mr. Bodansky will conduct.

"Romeo et Juliette" will be the Saturday matinee opera with Mmes. Bori, Delmoute and Wakefield and Messrs. Gigli, DeLuca, Didur, Rothier, Diaz, Paltrinieri, Picco, Ananian and Gustafson. Mr. Hasselmans will conduct.

"Rigoletto" will be the first "popular Saturday night" opera with Mmes. Mario, Gordon, Guilford (debut), and Anthony and Messrs. Fleta, Danise, Martino, Bada, Reschilian, D'Angelo and Picchi. Mr. Papi will conduct.

Tickets will not be on sale until Thursday, November 1.

"Andrea Chenier" will open the Brooklyn season at the Academy of Music Tuesday evening, November 6, with Mmes. Perini, Perini, Dalossy and Howard and Messrs. Gigli, DeLuca, Didur, Paltrinieri, Bada, Reschilian, Picco, D'Angelo, Malatesta and Ananian. Mr. Moranzoni will conduct.

SAVOY FUNERAL EXPENSIVE.

Bronze Coffin One Article Which Is Included in $4,29 Bill.

In presenting a bill for the funeral expenses of the late Bert Savoy, stage comedian, James J. Brennan yesterday disclosed the lavishness of the burial. The total expenditures amounted to $4,294, which included a bronze coffin.

The burial expense bill of the man who amused thousands with his stories of "Margie" were filed in the Surrogate's Court.

FILM MEN BELIEVE ZUKOR RIGHT ABOUT PRODUCTION

R. H. Cochrane of Universal Says It Would Be a Good Thing if All Studios Could Close for a Time, Although His Company Can't Close Theirs.

METRO IN UNIQUE POSITION

Marcus Loew Declares He Has Been Curtailing Production, but Has to Think of Exhibitors' Angle, Too—Goldwyn Will Not Change Its Plans at All.

By LOUELLA O. PARSONS.

A BOMB-SHELL thrown broadcast into the motion picture industry could not have created more talk than the brief announcement sent out by Adolph Zukor the day previous that Famous Players-Lasky would cease production until things were resumed on a common-sense basis. Of course we understand from Hollywood this means that to-day both the Famous Players-Lasky studios in Hollywood and the studios in Long Island will close for at least a period of ten weeks. Productions under way will be completed, but no new features will be started during this period. When the studio does reopen in January there will be a readjustment and a reorganization along sane lines. This means that James Cruze's picture, "North of 36"; William de Mille's picture, "Icebound," and Cecil de Mille's next picture, "Triumph," will not even be started until the first of the year.

Commenting on the statement in the morning papers made by Adolph Zukor, R. H. Cochrane, vice president of Universal Pictures Corporation, said yesterday:

"Mr. Zukor is right. Production conditions are and have been outrageously abnormal. It would be a great thing if all studios could close their doors until the people who have been forcing costs skyward have a chance to wake up.

"The only reason why the Universal has not closed its studios is because it would leave us with so many unfinished negatives on hand that we would risk a loss of over a million dollars. When these negatives are finished we intend to shut on production as close to the complete stopping point as our releasing contracts will permit."

Marcus Loew, president of the Metro company and an exhibitor as well as a producer, said that he had not decided what to do with Metro. He said that he had been worried for six months and had known since last August that unless something drastic was done the motion picture industry would be in a pitiful plight.

"We have been curtailing production," said Mr. Loew, "for weeks. Whether or not we will shut the studios up entirely and not open them until prices have resumed a normal basis I have not decided. But something will certainly have to be done. I get it from both angles. I know that the exhibitors have to pay a cent more than they are paying for film rental, and I know that the producers cannot afford to sell their films a cent cheaper while the exorbitant overhead exists. Last month my theatres in Greater New York took in $80,000 less than the month previous, and I spent $46,000 more in films and music and in salaries. Now, you know, that cannot go on without disaster to the men who have invested their money in the industry. Salaries are out of all proportion, until they are regulated pictures cannot bring any profit to either the producer or the exhibitor."

F. J. Godsol, president of Goldwyn Pictures Corporation, does not intend to follow in the footsteps of Famous Players-Lasky. He said yesterday:

"Regardless of what other motion picture companies may do in the matter of curtailing or ceasing production, the Goldwyn Pictures Corporation will not alter its original plan of making pictures as announced at the beginning of the year. The studio at Culver City is running on schedule and will continue to do so. If overproduction is the case with any other company it is not the case with Goldwyn, which is operating on a carefully thought-out and carefully arranged schedule. The entire Goldwyn Cosmopolitan distributing program, which included Cosmopolitan, Distinctive and Goldwyn pictures, will go forward in a normal course.

Richard Rowland, general manager of Associated First National, and one of the first men to cry out against the overhead extravagances in film production, said that he thought the economic shock brought about by Famous Players-Lasky in closing their studios was just what the industry needed. He said it was a case of an earthquake, and that after a severe enough earthquake every one starts building and the buildings are better than they were before the crash. When asked whether First National would curtail production and close down its studios, Mr. Rowland said:

"The conditions in First National are entirely different. Most of the pictures are made under contract and a price agreed upon for the negative cost. The contracts were made last year and they are delivered to us on the price we agreed upon. The productions we are making are going pretty well in hand. Famous Players-Lasky is making more productions than any one else in the business and the high overhead hits them harder than any one else. But the entire industry is affected by the high prices and unless something is done it will be impossible to make pictures that will even meet the negative cost. The condition now where the exhibitors cannot pay the high cost of rental and the producers cannot make pictures within the reach of the exhibitors is an unhealthy one and something drastic must be done to change this trend of affairs.

Federal Investigation.

Charles O'Reilly was the star witness yesterday at the Federal Trades Commission inquiry into the Famous Players-Lasky inquiry. As president of the Motion Picture Theatre Owners' Chamber of Commerce Mr. O'Reilly was questioned as to whether Paramount dominates the New York City market. Mr. O'Reilly said that Famous Players-Lasky productions did not have a monopoly on the market. This statement was made in answer to a question asked him by Robert Swaine, counsel for Paramount.

Under subpoenae Mr. O'Reilly presented two resolutions of the motion picture situation adopted August 2 by the Chamber of Commerce. First set forth the opposition of the Chamber to a policy which compels exhibitors to purchase pictures without any right of selection, and also to a rule which made it impossible for them to review films before accepting them. This system, known as the "block system," has been the basis for many complaints against producers and distributors.

Mr. O'Reilly stated that the Famous Players-Lasky will adopt on November 1 a new selling policy which virtually abolishes the "block system." The announcement of the new plan was made shortly after the resolutions were passed. Mr. Swaine said afterward that this is only a coincidence, as the matter had been under consideration long before, and the company had actually tried two years ago to put it into operation.

One of the resolutions declared that attendance at motion picture houses had decreased in the last two years and that this condition resulted from the necessity of exhibitors accepting many pictures below the standard desired by their patrons. It urged the Motion Picture Producers and Distributors of America, Inc., to discontinue the practice of forcing exhibitors "to buy what they cannot see."

The hearing adjourned, sine die. The Government's case is not completed and the remainder probably will be presented elsewhere. When the Government rests the defense will be given a month to prepare its case.

The Fredman Luncheon.

Ernest Fredman, editor of the Film Reuter and Motion Picture News, one of the most important film publications in London, was given a testimonial luncheon yesterday by his American friends. Mr. Fredman, who is regarded as the friend of the Americans and who has done much to promote the interest of American films abroad, was given a reception yesterday that few people have ever had, in one of the best attended luncheons of the year with some of the best speeches. It happened that yesterday's affair came on the heels of the closing of the Famous Players studios and all the speakers made some reference to this action on the part of Paramount and in addition to the witticisms there were a number of interesting viewpoints offered.

Harry Reichenbach, the Chauncey Depew of the film industry, served as toastmaster, and it goes without saying that he was ready with a great line of humor. Perhaps the funniest thing he said was when he introduced Samuel Goldwyn and spoke of him as the man "With whom I am associates in business and who is really quite a figure in my company, for he owns 95 per cent. of the stock."

Ernest Fredman, the guest of honor, made a straight-from-the-shoulder talk that was well received by all who were present. He said he had come to America to make a plea for English pictures and that if they were good that the exhibitors give them a chance. He said that he did not ask America to accept any English-made pictures that were not of high grade, but he said that they had recently made some that believed were entitled to the consideration of the American critics, the American exhibitors and the American public. Mr. Fredman said that he came not to criticize, but in the spirit of co-operation.

Richard Rowland said in his speech that he had to hand it to Famous Players-Lasky for having the courage to close their studios, and he said that Adolph Zukor was to be congratulated. Mr. Rowland then apologized for bringing in so much business instead of digesting his remarks to the guest of honor.

Sam Goldwyn said that it took a lot of courage for Adolph Zukor to close the doors of the studios and he thought all producers should co-operate with him and not try to hire people away. He said it was only a question of renewed prosperity if all the producers would co-operate with Paramount. Mr. Goldwyn said that he thought the condition was perhaps were largely to blame for the condition; that it was considered the right thing to do to beat the salesman down to nothing in getting a film and he said that condition should not exist. The exhibitor should be prepared to pay what the film is worth. William Brandt answered Mr. Goldwyn by saying that it was necessary for the exhibitor to fight because the competition in the same neighborhood is so bitter. He said that the reported high salaries paid to Baby Peggy, Jackie Coogan and other stars did not enter in to the fight in fighting for the elimination of the admission tax he said the Congressmen thought it was ridiculous that the film industry could not afford to pay the amount involved in the admission tax. Mr. Brandt said that 90 per cent. of the theatres charged a 22-cent admission or less and seated 700 or less. These men cannot live unless there is a reduction in the tax and Mr. Brandt said that it is impossible to obtain it while there is so much talk about the exorbitant amount of money in the film industry.

Charles Pettijohn, who represented the Hays office, said that it might be of interest to the exhibitors to know that the exhibition in non-theatrical places had increased 9 per cent. He said that he spoke of lodges, churches and schools. He said it was a matter worth the exhibitors considering. Mr. Pettijohn said that he could not call the guest of honor Freddie, as every one else seemed to do, but he understood that General Hays had become so chummy with him in the last few days of his visit in London that he, too, had called him Freddie.

Nathan Burkan said that people went to London and after spending three days came back and told what was wrong with the London film industry. He said that they gave a luncheon to a recent editor and then when he went back and told a few unpleasant things the industry was up in arms, so he thought in the future it might be a good idea to hold all luncheons until after the editors had written their articles.

Samuel Rothafel welcomed Mr. Fredman and invited him to come to the Capitol.

John Flinn spoke of the fine treatment he had received while in London, and made every one laugh by saying that Famous Players-Lasky "was" the most active company in the business, up to yesterday.

Harry Reichenbach had started the ball rolling in that direction when he said that they had to hurry with the luncheon to give every one a chance to see the closing of the studios. The others who spoke were A. Berman, London manager of United Artists; Joseph Dannenberg and Marcus Loew. Mr. Loew gave a very constructive talk, and said many things of interest to those who were present.

To Open Christmas Time.

When "The Ten Commandments" reaches New York it will be exploited along the lines of "The Covered Wagon." Adolph Zukor has decided to engage a first class theatre in the Times Square district throughout the Yuletide season. He figures the Cecil de Mille picture is particularly appropriate for the Christmas season.

"On account of the length," Mr. Zukor said yesterday, "The Ten Commandments" will have to be shown in a regular theatre."

Hugo Riesenfeld, who left for the Coast a few weeks ago, is preparing a special musical score, and the music will be no small part of the presentation of the picture. We are told 3,000 persons were employed in the making and that Pharoah's treasure city of Rameses, illustrating Israel's bondage in Egypt, was the largest series of cities ever offered for a motion picture. Mr. De Mille will be here for the opening. The picture was completed last September and as soon as the musical score is ready and the final touches of editing and assembling are done, it will be ready for presentation. John Flynn, who handled the exploitation of "The Covered Wagon," and who recently returned from abroad where the picture was shown, will be in charge of "The Ten Commandments."

Luncheon to W. B. Frank.

W. B. Frank, the retiring feature sales manager of Pathe, was the guest of honor yesterday at a luncheon at the Hotel Lorraine. The affair was a joint one, having been arranged by officials of Pathe and Associated Exhibitors. Executives and department heads of both organizations were present to express their best wishes for Mr. Frank in his new office of Eastern representative for Hal Roach. He was also presented with a pair of cuff links. Mr. Frank is leaving on November 1 for Hollywood, where he will confer with Mr. Roach and then return to New York to take up active duties once more. He will have his office in the Pathe Building.

Among those present at the luncheon were Elmer Pearson, vice president and general manager of Pathe; Arthur S. Kane, president of Associated Exhibitors; John Storey and Harry Scott, who takes Mr. Frank's place as feature sales manager for Pathe.

Baby Peggy Entertains.

The smallest little girl on the screen gave the biggest birthday party she could possibly think of yesterday at the Biltmore in honor of her own birthday. The hostess, of course, was Baby Peggy, and just to show that size has nothing to do with it, she got up and gave a speech and welcomed her guests in everything. Baby Peggy had so many visitors that we couldn't see whether she was having porridge or chicken a la King. But it is safe to say, anyway, that she had a bite of her huge birthday cake before she took them to the playroom and showed them her Peter Rabbit and Brer Fox and Gollywogs.

Goes on Business Trip.

S. Eckman, Jr., in charge of the Eastern division of the sales department for Goldwyn-Cosmopolitan, left on Thursday for Rochester and will stop at the Buffalo and Albany exchanges before his return to the home office on Monday.

Woods Will Make Picture.

Dorothy Mackaill, who went to the Coast on the invitation of Famous Players-Lasky, will have a chance to finish her one picture for them. She will be seen in "The Next Corner," a Sam Wood production which is now being made at the studio and which will be finished. Lon Chaney and Conway Tearle are the other important players in the picture.

Sails for Europe.

John Boyle, long one of Goldwyn's best cameramen, sails to-day on board the President Harding for Europe where he will join Edward Bowes and Charles Brabin in making preliminary arrangements for the filming of "Ben-Hur."

Boyle will be in charge of a squad of cameramen for the filming of this gigantic production



Photo by E. E. Hill.

DOROTHY MACKAIL.

She is finishing picture for Famous Players that she went out to the Coast to do.

Charles O'Reilly Presents Two Resolutions at Federal Trades Commission Inquiry Regarding the Famous Players-Lasky Activities in Alleged Restraint of Trade.

LUNCHEON FOR E. FREDMAN

Prominent Film Men Speak Glowingly of Famous London Magazine Editor and Mr. Fredman Replies With Plea to Give English Pictures a Chance Here.

ACTION SLOWS UP IN TRIAL OF PLAYS

Commissioner of Licenses Will Invite John S. Sumner to Discuss Voluntary Jury Plan.

REMEDY IN NEBULOUS STAGE

Decision of Appellate Division in "Demi-Virgin" Case Put It Up to Police Power.

Commissioner of Licenses August W. Glatzmayer said yesterday, on the subject of the voluntary regulation of the stage, that he would invite John S. Sumner, secretary of the Society for the Suppression of Vice, to call at the Bureau of Licenses next Monday afternoon to discuss complaints made to Mr. Sumner about the alleged immorality of four plays and the possible unfitness of two others.

The Commissioner spent most of his time yesterday inspecting dance halls on Staten Island and even this meager information was obtained from his secretary, John J. Caldwell, who talked to him over the telephone.

The proposition of the voluntary regulation of the stage originated with the Committee Opposed to Political Censorship in the Spring of 1922. It is said to have had the hearty approval of Mayor Hylan and of former Commissioner Gilchrist, of the Department of Licenses. As an experiment it has never had a trial and is still in the nebulous stage.

Mr. Sumner frankly explained, yesterday, how the matter again comes to public attention. He said that recently he had received complaints against half a dozen Broadway shows. Four of these shows he has already attended and in his judgment the complaints were justified. Then he wrote letters to Frank Gillmore, executive secretary of the Actors' Equity Association, and to Augustus E. Thomas, head of the Producing Managers' Association, calling their attention of this season's departure from the path of clean plays and asking if they were still in favor of the voluntary submission of questionable plays to a jury of twelve unprejudiced citizens to be selected from a panel of 300 names submitted by the Committee Opposed to Politics? Censorship. There was some impression that the agreement to this end had expired after a year in which nothing had been done but the selection of the panel.

Both Are in Favor.

Both Mr. Gillmore and Mr. Thomas replied they were still in favor of the plan, whereupon Mr. Sumner wrote to Commissioner Glatzmayer asking him to impanel the jury. The names of the plays now under the scrutiny of Mr. Sumner were not divulged in this correspondence, but reference was made to "a certain class of plays."

Mr. Gillmore said yesterday to a reporter of The Morning Telegraph that the Actors' Equity Association was so far committed to the plan that it is recognized in a clause of the standard form of contract between the P. M. A. and the A. E. A. This clause reads as follows under the head of "Lost Performances":

"14a. Pursuant to the understanding between the P. M. A. and the A. E. A. and others, the manager, should the citizens' jury, after hearing and inspection, decide adversely as to the production herein referred to, will forthwith cease the production of said play in the State of New York, and while said adverse decision remains in force in New York the actor will neither perform nor receive compensation. The actor may under such circumstances terminate this contract."

"The Demi-Virgin" Case.

In January, 1922, the Appellate Division of the Supreme Court—First Department—decided in the case of A. H. Woods Theatre Company Inc., appellant vs. John F. Gilchrist, Commissioner of Licenses of the City of New York, respondent, that the Commissioner of Licenses has no power to revoke a theatre license because in his judgment the theatre has exhibited an improper play. This was on appeal by the plaintiff from an order of the Supreme Court, New York County, denying its motion to enjoin the Commissioner of Licenses from revoking the license of the Eltinge Theatre, where "The Demi-Virgin," by Arvon Hopwood, had been playing.

Since then "The God of Vengeance" also fell under adverse criticism, largely on the ground of its sacrilegious treatment, rather than its alleged immorality. The Commissioner of Licenses in view of the opinion of the Appellate Division of the Supreme Court in "The Demi-Virgin" case, refrained from taking direct action, but referred all complaints to the police authorities. The Grand Jury subsequently indicted the principals in the play, some of whom paid nominal fines. Sentence was suspended in the majority of the cases.

Report for 1922.

Former Commissioner Gilchrist, in his report of the Department of Licenses for 1922, tells the history of "The Demi-Virgin" case and gives the following exposition of the plan proposed by the Committee of Censorship:

"Voluntary Regulation of the Stage.—Meanwhile producing managers and theatrical owners who had been participating in the discussion as to the best means of keeping the stage clean, while avoiding the perils of official or legal censorship, were formulating their ideas. When the decision of the Court of Appeals had been announced they came forward with a plan which provided in effect for juries of citizens to pass upon plays against which complaints might be made in future. Managers and producers were to pledge themselves to abide by the decisions of the juries and if a play was adjudged improper after a fair trial at which the representatives of the play were to be heard it was to be withdrawn.

"This plan was the combined efforts of the Actors' Equity Association, the American Dramatists' Society, the Authors' League of America, the Better Public Show Movement and the New York Drama League. Representatives of the municipal government, including the Commissioner of Licenses, participated in the preliminary discussions.

"This plan, now completed, is designated as 'the Program of the Jurist Committee Opposed to Political Censorship.' It provides for a panel of 300 persons, nominations for which are to be made by the organizations named and by the city administration, but no person on the panel can have financial or official connection with the theatre or with any reform movement. Complaints against a play are to be sent to the Commissioner of Licenses and if, in his opinion, the play should be subjected to trial he is to select a jury by lot from the panel and submit the play to them. The jurors are to view the play and if portions of it are regarded objectionable the manager of the theatre or the producer of the play is given a week in which to eliminate them. If it is adjudged objectionable as a whole the play is to be withdrawn. No member of the panel is to serve on more than one jury, so that a new jury is to be empanelled for each play against which complaint is made.

"The panel had just been named at the close of the year and there has been no opportunity to judge the success of the project."

JESSE IN TRIANGULAR FIGHT FOR ASSEMBLY

Independents Name Mrs. Colvin to Make Race. Washington Heights Citizens Rally to Ruttenberg and All Democratic Candidates.

RECEPTION FOR JUDICIARY NOMINEES

By CHARLES C. FOSTER.

IT looks as if George N. Jesse, Republican Assemblyman from the Twenty-third district, is doomed in his candidacy for re-election.

Mr. Jesse is the statesman from Washington Heights who, above all others, aided in dynamiting the reorganization plan of Governor Smith in the last legislative session—a program endorsed overwhelmingly by the voters because of its appeal to economy and business policy.

Mr. Jesse is the Assemblyman who opposed Mayor Hylan's plan to afford transit relief to the people. If there is one thing for which residents of Washington Heights are clamoring it is to be rescued from the transportation tangle.

Just how Washington Heights voters feel about Jesse is illustrated in the action taken Thursday night at the Fort Washington Presbyterian Church, Broadway and 174th street. The meeting was presided over by the Rev. Christian F. Reisner, pastor of the Methodist Episcopal Church.

When one of Jesse's friends said an unfair attempt was being man to defeat a Christian gentleman, Dr. Reisner replied that Jesse had been false to his trust and had voted for the repeal of the Mullan-Gage law.

At this point the real purpose of the meeting was revealed. Rabbi Stephen S. Wise presented a petition placing in nomination as an independent candidate for the Assembly Mrs. Mamie Volvin of 661 West 179th street. Of course, the name will have to be written on the ballot. Nominations closed October 9.

Jesse said yesterday he was not surprised that he is to be opposed at the polls by a woman.

The contrast in attendance at Jesse meetings and those in behalf of his Democratic opponent, Nelson R. Ruttenberg, indicate the tide toward all Democratic candidates in the Twenty-third Assembly district. Thursday night at the corner of 179th street and St. Nicholas avenue, thirteen persons listened to a speaker pleading for Jesse. At 175th street and St. Nicholas avenue, at the same hour, 10.30 o'clock, 175 persons were in attendance at a Nelson Ruttenberg meeting.

Ruttenberg is going to sweep his district, as will the Democratic nominees for the Supreme Court.

WITH close to 2,000 acceptances already in hand the National Democratic Club expects that the dinner and reception to be given to the Democratic judiciary candidates and their families to-morrow will be one of the largest attended functions of its kind ever held in New York.

This event will be the first public reception held in the new clubhouse at Thirty-seventh street and Madison avenue.

Thomas E. Rush, president of the club, announced last night that Governor Alfred E. Smith and his staff would be present as would also United States Senator Copeland and United States Senator Pat Harrison of Mississippi. All Democratic leaders, both men and women, have accepted invitations. Charles F. Murphy is also expected to be present.

At the reception there will be shown for the first time a new portrait of the late Thomas F. Smith, for years secretary of Tammany Hall, which the National Democratic Club has had painted. This will be placed in a prominent position in the clubhouse.

For the reception, which will begin at 8 o'clock, a musical program has been arranged.

AS a result of James H. Hoey's appeal to District Attorney Banton every precaution will be taken to make for a fair election November 6.

Following the complaint of the chairman of the Democratic Judiciary Committee that seemingly registration irregularities had been perpetrated in the Sixth District, home of Samuel Koenig, Republican leader, the District Attorney said he had named a special Bureau of Election Frauds to investigate suspicious cases of registartion. This bureau will attend to balding frauds. The board will be under the direction of James Garret Wallace and Michael A. Ford, two of his assistants.

The police are checking up all registrations. He says time nor expense will be spared to make the election honest. Violators, big or little, will be prosecuted, he said.

CHAIRMAN HOEY, of the Democratic Judicial Committee, noting the panicky state of the Republicans, voiced by William J. Millard to the effect "that leaders of the Republican party are not supporting the Hearst-Koenig judicial nominees," said Mr. Millard had been slow to learn this truth.

"Thousands of Republicans," he said, "nauseated by the Hearst-Koenig combination, are pledging their support to the Democratic nominees. The Republican nominees, otherwise the Hearst-Koenig selections, are going to be submerged November 6."

NO one appeared in opposition yesterday when a delegation of Brownsville and East New York sections of Brooklyn appeared before the Board of Estimate in support of a project for a five-cent bus service in that territory. The proposition was referred to the Committee of the Whole, which will meet Monday.

EDWARD J. GLENNON, District Attorney in the Bronx and candidate on the Democratic ticket for Judge of the Supreme Court, when informed that the Court of Appeals had unanimously confirmed the conviction of Abraham Becker, slayer of his wife, said:

"This is a triumph for justice. Becker's was one of the foulest crimes in the history of criminal jurisprudence. His victim was the mother of four children. April 6 or 7, 1922, in the early morning, Becker killed his wife, burying the body in an abandoned boiler pit at 140th street and Southern Boulevard. It was not found until November 6, 1922. Becker will be executed in Sing Sing in December."

This is one of the many achievements of Mr. Glennon in the handling of notable cases.

MURRAY HULBERT, Acting Mayor and former member of Congress, has written to President Coolidge suggesting, as a memorial to President Warren G. Harding, the dedication of East Potomac Park, near the White House, as a public recreation field.

Mr. Hulbert points out that President Harding, himself an enthusiastic advocate of all movements conducing to the public welfare, was personally interested in East Potomac Park as a national playground. Mr. Hulbert, in conclusion, says:

"It would be particularly opportune at this time to expedite the completion of this project. Not only would it give notice to the world that the United States has officially recognized general participation in amateur athletics, in which respect we are far behind other nations, but it would also be of incalculable value in stimulating the preparation of an American team to participate in the eighth Olympiad to be held in Paris next July.

"I am sure that favorable action by Congress at the session to begin this December will receive nation-wide endorsement and be especially appreciated by the American Olympic Committee, of which you are Honorary President."

RISE OF CHAS. D. DONOHUE.



After studying in night school, he attended City College of New York, served ten years in Assembly, led the minority for six years, always in the interest of the people. Now he is making a winning fight as a Democratic candidate for the Supreme Court.

ONE of the most widely known candidates on the Democratic ticket for the Supreme bench is Charles D. Donohue, member of the New York Assembly since 1913, and for the last six years minority leader in that body. He is a native of the West Side, and "self-made."

Mr. Donohue's record is exceptional in that in all the time he was active in the Legislature he was fighting for the interests of the people.

He originated and introduced many beneficial laws. He worked tirelessly in behalf of the Walker-Donohue transit and utility bills, workmen's compensation, widows' pension, teachers' equal pay, child welfare, minimum wage and rent laws.

For four years he was on the Judiciary Committee, the Committee on Taxation and Code Committee. For six years he was a member of the Rule Committee, in itself a tribute to Mr. Donohue's efficiency.

Mr. Donohue has been endorsed by the Association of the Bar of the City of New York, in these words:

"His proven integrity, industry and legal knowledge, acquired during his long legislative career, permit us to expect that he will be found to meet the standard of qualifications for high political office."

Mr. Donohue attended school at night and completed his training in the College of the City of New York, being admitted to the bar in 1905. He belongs to many social and fraternal organizations.

IT was during Mr. Hulbert's incumbency as a representative in Congress from the Twenty-first Congressional district of New York that he introduced, April 21, 1916, a bill to appropriate $1,545,397 for the improvement of the park in accordance with the comprehensive plans prepared by General W. W. Wotts and approved by the Secretary of War.

After a public hearing before the Committee on Appropriations favorable action was taken by Congress on the project and an initial appropriation in the sum of $50,000 having been made on July 1, 1916, toward the construction of a field house, the winter of which is erected and since has been in very effective use.

The measure was reintroduced by Mr. Hulbert on April 2, 1917, but further appropriations were deferred because of the subsequent declaration of war, a considerable part of the property being used thereafter by the War Department for military purposes.

FRANK J. PRIAL, Deputy Comptroller, continuing to express the enmity of the Comptroller's office for Joseph Haag, assistant to the Mayor, was alone in his opposition yesterday to granting a pension to Mr. Haag, who has served the city for more than forty-three years and who will to-morrow reach the retirement limit of seventy years.

Other members of the Board of Estimate praised Mr. Haag in the highest terms. As assistant to the Mayor, Mr. Haag has received a salary of $9,000 a year. His retirement allowance will be $4,183.60 annually.

When Mr. Prial said Mr. Haag had not contributed to the pension fund it was stated that any one who had been in the service of the city thirty-five years when the law was enacted did not have to contribute to the fund.

Richard Riegelmann, Borough President of Brooklyn, said, in reply to Mr. Prial:

"This is a request to pay a pension to a man who has been in the service of the city for more than fifty-three years. I suppose he started in before any member of this board was born."

TWO BIG BENEFITS AID ACTORS' FUND

Baltimore and Washington Welcome Stage Notables on Bills for Great Charity.

STARS GO OVER FROM CITY

Daniel Frohman Takes With Him, for Both Performances, Well-Known Men and Women.

(Special Dispatch to The Morning Telegraph.)

WASHINGTON, Oct. 26.

One of the notable events of the theatrical season this afternoon was the Actors' Fund Benefit at the National Theatre, at which not only all the stage notables at present appearing at the capital were seen, but an array of New York stars as well. Official Washington attended, and in a box as guests of Daniel Frohman were Dame and Miss Megan Lloyd George.

The benefit this afternoon follows that at Ford's, Baltimore, yesterday afternoon, when $2,500 was added to the great theatrical charity. To-day's receipts were $4,000.

In the program to-day were Elsie Ferguson, Patricia Collinge Amelia Bingham, Julia Arthur, Nellie Fillmore, Maclyn Arbuckle, Robert Vaughan and Frederica Going, who came from New York yesterday with Frohman. In addition there were, in the order of their appearance on the bill, Ray Stillwell and his Joy Boys, Morton & Russell, Billy Glason, Frankie Heath, Charles King, Walter Wolff and Nancy Gibbs in a scene from "The Lady in Ermine" Ina Claire, Bruce McRae and John Maroni in "The Triangle," George Watts and Belle Hawley, Elizabeth Hines, Bert Rome and Henry Dunn, and a playlet, "The Real Thing," by John Kendrick Bangs with Miss Collinge and J. Clarence Harvey and a notable supporting company and the entire "Lady in Ermine" company.

In Baltimore yesterday, in addition to the ladies and gentlemen who came over from New York, there were Morton & Russell; Rae Samuels, Marie, Ethel and Florence Flemming, Arthur Deagon, Miss Claire and Mr. McRae and "The Real Thing."

Both performances more than realized the expectations of Mr. Frohman, who addressed both audiences.

MAURETANIA HERE WITH DON IBANEZ

Famous Spanish Author Arrives on Liner, Saying Prohibition Is Good for Americans.

WILL START WORLD TOUR

Senor Don Vicente Blasco Ibanez dropped into town yesterday with praise for prohibition. The author of "The Four Horsemen of the Apocalypse" and many other novels, arrived on the Cunard Liner Mauretania, which docked yesterday in the North River.

That prohibition is a good thing for Americans is the belief of the jovial and satirical senor. He also said that although a Spaniard, he is a "good American" and is in love with the citizens of the United States.

Admirers questioned the genial Spaniard regarding topics of the day and he answered with typical cheerfulness. The author will spend several weeks in New York, stopping at the Hotel McAlpin, and will then begin a tour of the world on the liner Franconia. He will then write a book describing his observations and entitle it, "A Tour of the World by a Novelist."

Senor Ibanez, who visited this country three years ago, declared that he is in the best of health. He is 52 years old, but still maintains his usual vigor. On the lapel of his black topcoat he wore a button of the French Legion of Honor.

Another notable arrival on the Mauretania was Alice Muriel Astor, who has recently fallen into $5,000,000 of her father's estate.

S. Parker Gilbert, under-secretary of the United States Treasury, was also on the passenger list. He was met by the Coast Guard cutter Manhattan and was rushed to a Fourteenth street pier, where he embarked on a trip to Washington.

Cesare Formichi, first baritone of the Metropolitan Opera Company, was another arrival. The theatrical folk were also represented by Miss Ivy Shilling, an Australian dancer. Professor Thornwell Ogeltborpe, president of the Ogelthorpe University, returned after a trip to England, where he attempted to procure the remains of the first Governor of Georgia.

COURT DECIDES PAIR WERE "GOLF FRIENDS"

Knit Goods Manufacturer and Married Woman Acquitted of Wrongdoing on Links.

Arthur L. Shakman, knit good manufacturer, and Mrs. Blanche Liebach, of West End avenue, were exonerated yesterday by Supreme Court Justice Joseph E. Newburger after the Court had listened to testimony in a suit for divorce brought by Shakman's wife, in which Mrs. Liebach was named corespondent.

According to the defendant and Mrs. Liebach, who was accompanied to court by her husband, Stuart Liebach, and their daughter, Leonora, Shakman and Mrs. Liebach were "golf friends," having met on the links in a perfectly innocent manner and continued their friendship until their formerly became a triangle, but only in the eyes of Mrs. Babette S. Shakman, who instituted suit.

WIFE SUES SONGWRITER.

Mrs. Alexander Dubin Asks $50 a Week Alimony.

Alexander Dubin, writer of the song, "Just the Girl That Men Forget," is being sued by his wife, Helen McClay Dubin, for a divorce. Notice was served on Dubin Thursday at his hotel.

Mrs. Dubin, through her attorney, Benedict A. Leerburger, of 23 West Forty-third street, charges that her husband, who is employed by the Jack Mills Publishing Company, deserted her on twelve occasions. The couple were married October 2, 1919, and have one child.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

Telephone, 3400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

Zukor Probably Avoided a Slump in the Industry by His Action in Closing the Studios.

The significance of a company of Famous Players-Lasky's magnitude closing its studios, at what would ordinarily be the busiest season of the year, cannot be underestimated. The studios were not closed because of overproduction. Marcus Loew, in an interview, said not very long ago there were not enough pictures to supply the wants in the theatres, so that the large number of pictures already made and ready for release does not enter into the decision made by Adolph Zukor to 'curtail' all production expenditures.

The real reason is a reorganization and a readjustment of production conditions. Mr. Zukor is a wise man. He knows that the present price of making a motion picture is prohibitive to any one who wants to get returns on his investment. A picture that costs less than $300,000 is considered trash. An actor who happens to be able to do a particular character bit commands $2,500 a week and, since he gets it elsewhere, the producer who wants him is forced to pay it. These prices might do very well during the war and the few months following the war when the reconstruction period made salaries out of all proportion. But we are supposedly back to sane days. We are supposedly living under normal conditions, so that the prices are unnatural.

Some of the companies say they do not expect to follow Mr. Zukor's example, but it seems likely that once he puts a period of readjustment into force the rest will follow suit. Mr. Loew says he is undecided what action to take, but he has been considering curtailment for six months. Richard Rowland had much to say about the needless extravagance and he will undoubtedly take part in the moving toward sane conditions. One thing is certain, the motion picture industry is not ready to die. It has a long life before it, but in order to prolong that life it must take care of its health. It must be fed in the right way, exercised properly and do the things that are necessary to promote longevity. The closing down of the studios by Famous Players is serious because this company stands for the best in motion pictures. The move was not made without long and serious study and would not have been made unless Adolph Zukor and Jesse Lasky had considered it necessary. They realized they were rushing headlong to a stone wall and the only way to stop was to put on the brakes and turn the motor around in the other direction. We believe that this action will probably set matters right and the threatened slump will be avoided. Under new auspices and different conditions there is no reason why motion pictures will not live to ripe and prosperous old age. There has never been more of a demand for good films on the part of the public than there is now. The only trouble has been the inflated salaries and false conditions under which the productions have been made.

The Exhibitors Have a Good Opportunity for Service.

The Motion Picture Theatre Owners of America have won a valuable ally in the Bureau of Education of the Department of the Interior. A fortunate coincidence brings the coming celebration of Motion Picture Day on November 19 into harmony with the Federal bureau's American Education Week, and all exhibitors should make the most of the opportunity. Government as well as social recognition of the screen as an important factor in education has long been sought by the leaders of the industry, and the present chance to prove the value of the film theatre to the nation is one of the best afforded since the close of the war.

According to the plans agreed upon between exhibitors and the Federal educational authorities, school heads in all sections of the country are being notified from Washington to seek and to expect co-operation in making a success of Education Week from the motion picture theatres in their respective districts. Every attempt should be made to give the fullest measure of assistance.

Little Cause for Pessimism Over Big Pictures.

There is at present an undercurrent of pessimism in some quarters over the large quantity of special productions being offered. The sums spent on these pictures, the doubters say, can never be absorbed by the exhibitors.

An observance of the boom at the box office from one end of the country to the other would seem to prove these fears groundless. There has never before been such an interest in screen productions as at present. Big pictures presented adequately are necessitating the S. R. O. sign in New York, Chicago, Kansas City, Los Angeles and Hoosick Falls. Unless all the signs fail, the coming season will be the greatest in the history of the industry.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more objectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Adam Hull Shirk, publicity director and scenario editor for the Grand-Asher organization.

Adam Hull Shirk is from Missouri, but his motto is "show 'em." While he can sling a mean set of adjectives upon occasion he is in addition a magician of no small proportions. This does not refer to his avoirdupois but to his skill, for he is in the Houdini class. The art of magic became such a hobby that he even went so far as to make several professional appearances and to the present day retains his love of it, being a life member of the S. A. M., or the Society of American Magicians, and president of the Los Angeles Society of Magicians. Which only goes to show that these publicity men don't tell everything they know, for Shirk's attainments are but little known to his associates, though he has written reams—but always about the other fellow.



Photo by Donald Biddle Keyes.
ADAM HULL SHIRK.

It all happened in this way. As we have already pointed out, Shirk was born in Missouri—in 1881 to be exact. He was educated in San Francisco, where his father was a practising physician. From there he moved to Oakland, where he started his career in a bookstore. As a boy he was one of the army of amateur journalists, then as plentiful as the press agent is to-day. Later he became superintendent of the Reliance Athletic Club and this fitted him for having a job printing establishment of his own. During this time, he, with several artists, published a magazine called The Satyr, of the "fad" magazine type.

After a year as associate editor of California's Magazine, and at least eight years as city editor, dramatic editor and police reporter of various California newspapers around the Bay region, he came to New York, where he was employed in the motion picture department of The New York Morning Telegraph and later edited the same department of the Dramatic Mirror. Meanwhile, he had written the librettos and lyrics of three musical comedies, which were professionally produced, several vaudeville sketches and magazine short stories, so you see his last name does not signify his actions.

He then went with Paramount in New York under John C. Flinn, who shortly afterward sent him to California as assistant publicity director. He became West Coast publicity director which post he held for five and a half years, doing much of the publicity on "The Covered Wagon," as one of his last efforts for that organization.

He resigned to accept the position of publicity director and scenario editor for the Grand-Asher organization and has already sold to that company three scenarios—the stories therefor, rather—and has kept the name of Bryant Washburn, Elliott Dexter and Mabel Forrest before the public with considerable regularity.

Mr. Shirk is married, owns his own home in Hollywood and outside of magic his hobby is mystery stories, of which he has a large library. That's that.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

ERNEST FREDMAN comes to America with a strong plea for English made films, and we believe that he should have a chance to take home some encouraging word. He comes, not to revolutionize the industry in this country, but to beg for a chance to co-operate and to ask that America in return for her big market in England give the British made films a little leeway in our theatres. He does not ask that we dump our films and those of other foreign countries into the ash pile, he merely asks that whenever England sends over a good picture that we strain a point to see that it is presented in as many theatres as possible.

Personally I think we should all help Mr. Fredman, who has made many friends in this country, and who has been one of America's most consistent friends on the other side. He does not ask for anything unreasonable. He only asks for a fair trial and England is certainly entitled to that after the way she has patronized our product.

"I told Will Hays," said Mr. Fredman, "when he visited us in England that 90 per cent of the films shown in Great Britain were American made. I explained that our pictures were improving, and that because of the manner in which the American product was exploited that I thought our pictures should have a better representation in the United States. Mr. Hays agreed with me and promised to do all that he could to bring about a good feeling between the English and American film industry. He even went so far as to say that he would attempt to regulate the distribution of films so that 10 per cent of the films shown will be English made."

Hays Plan Generous.

Mr. Fredman said considering that there were only sixty to seventy productions made a year in England he considered Mr. Hays's promise very generous.

"I do not ask the American public to stand for any poor pictures. I admit some of ours have been the world's worst, but I believe the day is past now when all British films are classed as impossible. We have had some very good pictures within the last six months and I know when they reach this country you will agree with me. There is 'Chu Chin Chow' with Betty Blythe, one of your own American actresses, Graham Wilcox production, 'Mary, Queen of Scots' and 'Will Repay,' from the Ideal studios. They are both directed by American directors, the first by Denison Clift and the second by Henry Kelker. There is 'Bonnie Prince Charlie,' with Gladys Cooper and Ivor Novello, as well as the two Betty Compson pictures, 'Woman to Woman' and 'Royal Oak.' These are a very fine representation of what England is doing and what may be expected of her in the future."

Mr. Fredman tells of a new English motion picture actress who has had tremendous popularity on the other side and who is being recognized as worthy to compete with our Mary Pickfords, Lillian Gishes, Norma Talmadges and other popular American stars.

"Her name," said Mr. Fredman, "is Betty Balfour and I am so confident of her success with the American public that I have cabled for a print of 'Love, Life and Laughter,' her last picture. When it reaches here I am going to arrange for a special presentation and ask all you American critics whose opinion I value to see it—then if it measures up to what I think I am going to arrange an American distribution and give the public in your country a chance to prove that they will receive any English made films that have merit."

Ernest Fredman deserves a helping hand if his picture is as good as he says. As the editor of The Film Renter and the Motion Picture News, one of England's most representative film magazines, he has been in a position to hand the industry in this country any number of wallops, but he has never stooped to personalities in his journal. His criticisms have been constructive and helpful without the vitriolic and unfair methods employed by some of his colleagues. Ernest Fredman has supported America. America should return the compliment by doing all in her power to aid him. He is a welcome visitor to our shores. He does not come seeking a job, as a recent English film editor did, and then, failing to get it, turn loose his typewriter; he comes with a message, and it is the duty of every member of the American film industry to listen to that message and make it a personal matter to help put it over.

He Tries a New Idea.

When I first knew Sig Schlager he was composing the Ince opus and turning out some copy that was so good I had to print it even when I knew it was sheer press agentry. In addition to turning out as good copy as any in the motion picture field, young Schlager was probably the youngest of his ilk in captivity. I cannot say just how old he was because he never told the truth about his age. Yes, he was that young and he is still a bit sensitive, figuring that no man is taken seriously until he reaches years of discretion.

The same Sig Schlager is now the president of the Luxor Producing Company and boss of the whole thing. He is still as hard-working as ever and still does whatever he has to do in the same careful, conscientious spirit. I called on him the other day and went to luncheon with him without any intention, really, of doing an interview, but he told me so many interesting things I had to jot them down in my notebook for future reference. It seems that when Mr. Schlager went into the producing business he went into it on an entirely different line.

"I knew," he said, "that it is impossible for a man with a small amount of money to make a picture and get any great return back. It is impossible to make anything but a mediocre picture with a small bankroll, and you know as well as I do that with the fine pictures on the market to-day the exhibitors are not paying money for cheap films. So I decided to take what money I had and add it to the money of a foreign producer and together produce pictures in Europe, where production costs are much lower than they are in this country. I thought I could go into Germany, Sweden, France or England, as the case might be, and by taking my resources and pooling them with the resources of another producer get a fine production. Some capitalists have had the same idea and have backed me with enough money to keep me from worrying about finances."

The rise of the press agent to that of a producer is astonishing enough to make me ask:

"But how could you get to those men?"

"That is a fine question for you to ask," said Mr. Schlager. "Didn't I always get to you with copy and any one else when I made up my mind?"

He Has Had Many Adventures.

The subtlety of the compliment was recognized. One has to recognize this youth. There is something about him that lands him right on his feet every time.

"Why, do you know," he said, "I had the United Fruit Company ready to back me on an expedition. They sent me to Europe and when I came back with glowing reports they were going in business with me. Everything was set, the papers were drawn up ready to sign when some revolution or something happened in South America and it was necessary for them to make a loan of twenty million so my poor little scheme went up in the air."

To hear Mr. Schlager talk sounds exactly like the adventures of a Horatio Alger's hero and yet, curiously enough, he tells the truth and is so sincere in everything he says that the fictional atmosphere surrounding him is really founded on fact. Sig Schlager does not think that he is a romantic figure, but to me he always will be, for when I think of him starting as a reporter on a paper and rising step by step until now he is at the head of a company that may one of these days be another Famous Players or First National it takes my breath away.

"So far I bought pictures that were already made. I had the money and it seemed to me that it was cheaper. The only picture we made was "Shifting Sands." We sent a company to Tripoli and Algiers and we were able to get the real desert. The picture may not be remarkable. I do not think it is a great production, but I know when you see some of those desert scenes you are going to say they are great. When will you see it?" he asked suddenly.

"Sometime," I answered. Perhaps my reply was not reassuring enough for he said:

"Will you come and see it with me this afternoon?" And as I said before, young Schlager is a young man who always gets what he wants in the world and before I knew what happened I found myself in the Hodkinson projection room ready to see the Egyptian film. W. W. Hodkinson in some mysterious way heard that I was there and came in to see me. Mr. Hodkinson told me some interesting news about his company and some of the expansion ideas that sound very fine. He says "Down to the Sea In Ships" made money for the exhibitors because although it was one of the finest of last season's productions, but did sell at an exhorbitant price.

Has Fine Exteriors.

Now, about "Shifting Sands." As Mr. Schlager says, it is not the world's greatest masterpiece, but those desert scenes fascinated me. All my life I wanted to go to Algiers and see a real live Sheik. And this "Shifting Sands" gives an idea of that country so clearly, I almost felt as if I had been there. The exteriors of the picture are exceptionally good. The interiors almost as bad as the exteriors are good. But you can forget the interiors when you have such scenery as this film offers and good entertainment. I have an idea the picture will make money although one can never tell.

Sig Schlager himself says it is good entertainment and a box-office attraction, and I believe he knows. He says he has a picture coming over from Germany that is so good he expects it to be a sensation. After showing me the stills, he sold me on the idea that he had a prize in the family. I am honor bound not to mention the name of his treasure, but I am reasonably sure he will be able to please his backers and that seems to be his one job in life—to prove that he is worthy of the trust of these men.

Mr. Schlager goes abroad in December, the day after Christmas, to be exact. He promised to stay in town and spend Christmas with his wife's family, and being newly married, his in-laws mean more to him than they do to most married men. We had a glimpse of his wife, and we do not wonder he wishes to please the lady. She is very pretty and very charming, but Sig Schlager, as we said before, always was a man who knew what he wanted and then went after it and landed it. Take a tip from us and watch him grow. If he doesn't make good we are going to be surprised. By good, I mean go to the very top. When he was writing press notices for Louise Glaum, Hobart Bosworth and the rest of them, we used to think he had more originality than any one we knew. If he could not get a story in on one thing he would on another and that is the way he is in business. He never loses a moment, taking advantage of every loophole. And because success is built on just this apt concentration and hard work, success, we believe, will not pass him by.

SIG SCHLAGER.



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Whose Romance of From Press Agent to Producer Is a Pleasant Chapter.

"Scaramouche" as a Play.

One of the most interesting experiments ever held in New York is the opening of the play "Scaramouche" at the same time the motion picture occupies a Broadway theatre. Curiously enough, the picture was produced before the play, and the stage producers of "Scaramouche" figured that those who have seen the picture version of Sabatini's story would want to see the spoken drama.

At the opening night there were many motion picture people. Metro was represented in large numbers because Rex Ingram's picture was doing a big business at the Forty-fourth Street Theatre and is one of the pictures that has really gone over.

As we have said so often, comparisons are odious, but we do think that the picture gives a finer translation of the book than the play. Of course, the screen offers greater latitude, and Ingram has certainly taken advantage of every dramatic moment in the colorful story. The dramatist of the stage version had much less freedom, a fact that a number of people commented on. It would be interesting to note whether the picture helps or hurts the play. In the opinion of several wise showmen with whom we talked, each should be a mutual benefit to the other. Those who see the picture will want to see the play, and those who have been to watch Sydney Blackmer as Scaramouche will feel that they must see just how Navarre plays the spirited young Frenchman who set out to save the French from the tyranny of the royalists.

Webb Talks on Radio.

The radio fans had the time of their lives last night when Kenneth Webb talked to them on what it means to be a director. His actual subject of "The Experiences of a Director" was of interest to those who long to get a peek into the film industry, but have had no chance. Mr. Webb is at present making "Chronicles of America" for Yale University. His little talk last night was given under the auspices of The Morning Telegraph from radio station WOR.

To Educate Vienna Children.

The city of Vienna has appropriated the sum of 560,000,000 crowns for the purpose of introducing motion pictures in the Vienna schools for educational purposes. Assistant Trade Commissioner Ernest M. Zwickel informs the Department of Commerce. The Vienna municipal authorities have decided to equip fifteen schools with motion picture equipment and apparatus. Nine Vienna schools were already displaying pictures for the citizens of their communities.

Another Dept. of Commerce Report.

Whats is locally described as "the world's largest studio" has lately been inaugurated near Berlin, at Staken, in a structure originally designed to be an airdrome, says Consul E. V. Richardson, in a report to the Department of Commerce. This big shed is 256 meters long, forty-six meters broad and forty-one meters high. A semi-circular background of a height of thirty meters is being constructed for the purpose of making production independent of weather changes. Twelve movable stages will allow of several scenes being arranged simultaneously.

Another Film Law.

George Herrick, who is Albany's greatest authority on matters on motion picture legislation, sends us the following interesting bit of news. Mr. Herrick says: "According to a new rule adopted by the State Motion Picture Commission the owner or distributor of any motion picture film to be exhibited in the State of New York shall cause to be printed and attached to the container in which the films is transported or delivered, a printed notice subscribed by the owner or distributor, substantially in the following language:

"This film contains the footage of seal and license number required by the Motion Picture Commission of the State of New York. Failure to project the same on the screen is a misdemeanor, rendering the exhibitor and operator subject to prosecution by the Commission. Exhibitors who fail to return the full length of seal and license number attached to the film herein will be charged for the same at the rate of ten cents per foot.'

"Another regulation of the Commission is that every member of the Commission and its employees designated to have the right to enter without charge any theatre and places of amusement where motion picture films are exhibited are obliged to carry a card to which shall be affixed a photograph of the person authorized by the Commission."

DEXTER AND WASHBURN VALUE STAGE EXPERIENCE

Both Elliott Dexter and Bryant Washburn, starring in their own productions for Grand-Asher, are of the opinion that stage experience is in many ways the best teacher for screen acting. There have been various discussions pro and con in this regard, but as Elliott Dexter observes:

"The ease of bearing one gains from the stage is something that is essential to screen acting as well, and is likewise one of the most difficult things to acquire. Even the person who is naturally at ease, finds self-consciousness tugging at him when he steps upon the stage or before the camera. Only experience can destroy this enemy to realistic portrayal."

Bryant Washburn remarks:

"The stage experience I had, I always found, stood me in good stead when I started work before the camera. I found that while I had to learn some things, I knew a good deal about depicting a character and making it seem genuine.

"Many players from the legitimate, it is true, have failed on the screen, but not, it is to be assumed, because they had been stage actors. The real reason was probably that they either did not 'screen well' or that they failed somehow to possess the personality necessary to get them 'across' without the quality of speech or the other assets of the stage which pictures lack, while at the same time possessing so many factors that the stage does not supply—such as scope and remote effects contributing to realism."

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with the Onlooker.

Motion Picture Editor The Morning Telegraph:

I am wondering if my memory is serving me correctly or not. I hope some one can come and tell me it is. Here is what I want to know:

Wasn't "The Spanish Dancer," a Negri-Paramount production, taken from the play, "Don Cesar de Bazan," made by Vitagraph under the latter title with Harry T. Morey and Alice Joyce as stars a few years ago?

And the forthcoming production, "Women Who Wait," a Metro picture. Wasn't this photo-play made by (if my memory is serving me right) the Climax Corporation about a year or so ago with Marguerite Clayton and Creighton Hale as the stars? The story, like the new one, I have read about was also about the sea.

Last but not least. I have just read in your interesting paper news concerning Reginald Denny. He is to make a story, "Love Insurance," by Earl Derr Biggers. Wasn't this same story picturized by Paramount with Bryant Washburn as the star a few years ago?

Hoping some one can relieve my memory of a heavy burden, I am,

Yours very truly,

Stanley Davis.

1089 Barnum avenue, Bridgeport, Ct. October 22.

NOT IN THE SAME BOAT.

Motion Picture Editor The Morning Telegraph:

M. B. Stoddard does not know what he is talking about when he says I am just trying to start a fuss about the inconvenience I have been caused by the peculiar habit of beginning in the middle of a picture at the first performance at the Rialto on a Sunday. Stoddard sounds to me like he was one of those fellows on the inside, or else why would he be talking about time schedules, and the first tryout on the Sabbath, etc.? I am just one of the public. I pay my money to see shows, not to attend rehearsals. I am a working man, and I go every Sunday to spend the day with my mother in the country. I usually have time just to see a picture before catching a train. It is the one chance I have in the week to see a show, as I work nights, and I find it kind of hard to have to see the pictures backwards, so to speak. I am not a kicker. I just want fair play. I complained about the Rialto, because it is the only theatre where I have had that experience, but it goes for all of them if that is the custom, though I don't believe it. Mr. Stoddard, it seems to me, is interfering in affairs that are no business of his. If he can't better matters I think it best that he let the working man fight his own battles and keep out of it.

Nat. Smythe.

Bergen, N. J., Oct. 20, 1923.

JAMES YOUNG IS TO DIRECT FIRST SPOOR OFFERING

(Special Correspondence The Morning Telegraph.)

CHICAGO, Oct. 24.

George K. Spoor is planning to reopen the Essanay studios and make pictures again. Mr. Spoor's first picture will be made with the Three Dimension Pictures under a new process recently perfected by him.

He has studied the subject very carefully and announces that James Young, with whom he recently signed a contract, will direct the first of the series. Elizabeth Mahoney of the old Essanay staff, lately associated with June Mathis, is preparing the first scenario. While no one knows what her subject is, every one is interested, because Mr. Spoor owns some very valuable literary property. At the time he was producing he bought many plays and books. They could be bought for a song then, and although he has disposed of many of them since that time, he still retains the rights to some of the best sellers.

NEW COMPANY IS FORMED BY EDWIN FADMAN

Edwin Miles Fadman announces that organization plans have been completed for the formation of a distribution company, to be known as the Red Seal Pictures Corporation. Offices have been opened at 1600 Broadway.

Fadman is president and general manager. Harold Rodner is vice president and Max Fleischer treasurer.

Fadman will be remembered as the producer and distributor of the "Einstein Theory of Relativity" film.

Rodner is well known in the New York district for his distribution there of "Out-of-the-Inkwell Comedies," "Felix the Cat Comedies" and "Screen Snapshots." He was previously affiliated with the Stanley Company in Philadelphia.

Max Fleischer is the creator of the "Out-of-the-Inkwell Comedies."

FIRST NATIONAL PLANS TO CUT ALL EXPENSES

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Oct. 27.—Absolute denial of the rumor spread here that First National would spend $3,500,000 on film productions in the next two months is made by the company.

"To say that First National will spend $3,500,000 on productions in the next two months is incorrect," says the official statement. "On the contrary, we intend to retrench as much as we possibly can with the pictures we ourselves make. Our contractural relations with independent producers compel us to continue, however, insofar as their product is concerned. But we will spend no more than is absolutely necessary to carry these contracts through. Mounting production costs and a reluctance by producers to face the truth about possible returns make drastic action imperative. The move of Famous Players in temporarily shutting down is right. We are in sympathy with them; and if we were placed in a similar position, if our contracts did not call for fulfillment, there is no question but that we would have taken the same step. What the solution is we don't know, but we certainly do not believe that activities can be resumed on the former basis, or assume former extent until a complete reconstruction of ideas in regard to costs has taken place."

RUSSIAN ART COMPANY TRANSCENDS AT PALACE

Nazimova Appears in a Sordid Sketch Called "The Unknown Lady," a Divorce Subject.

'WEE' GEORGIA WOOD DELIGHTS

Keith Circuit Proud of "Unusual Stage Door Men"—D. D. H. ? Wants Home Spun Comedy.

By ASHBY DEERING.

Art is picturesquely and poetically and musically expressed in all the endeavors of the Russian Art Company, presented by M. Golden at the Palace Theatre yesterday.

This is one of the most pretentious acts ever seen on the vaudeville stage. It fulfils all promises and goes a good deal further. With these players art is born in a palatial setting, instead of a hovel; gains vigor amid lovely surroundings and eventually dies with the spasmodic fluttrings of a wounded swan impersonated by the dancer, Vlasta Maslova.

We have never before seen a swan die, being more familiar with the drooping and fading away of aged canary birds. But swans die hard. We are convinced of that and we never wish to see another one, as white as moonlight, pass out so reluctantly.

The orchestra, led by Philip Pelz, was a revelation to the vaudeville audience, which is more accustomed to jazz bands. The director, a person of majestic build, held a sort of hypnotic sway over his musicians in the Caucasian sketches. By far the most impressive part of this entertainment was "The Volga Boatman," sung and acted on a small stage in the background. It made an instantaneous appeal and was applauded so soon as the song had begun.

A Flute-like Voice.

Olga Kazanakaya sang "The Nightingale" in flute-like notes, sometimes to the solitary accompaniment of the flute. And the comparison, though obvious, was pleasing.

Vlasta Maslova and Andre Lensky were excellent in the travesty on Du Barry's flirtation. In all the performance there was nothing more beautiful than the cornet solo of the orchestra leader. Some musicians consider this the most difficult of wind instruments to play. But here was a master whose fine modulations were seemingly without effort. He could make it whisper "The Rosary."

Once, long years ago, we heard the cornet soloist of Pat Gilmore's famous band play a tune from a rowboat in the middle of the Mississippi River and this Philip Pelz performing on a stage in the crowded city was still dreamy enough to bring cloying recollections back to these old-time warmth.

The whole the Russian Art Company is an exceedingly well-chosen and delightful aggregation.

A Sordid Sketch.

Nazimova in "The Unknown Lady," a play in one act by George Middleton, goes into unintelligable tantrums over the divorce question. It is an ugly subject at best. And no actress, however great, can afford to tamper with it in a house dedicated to amusement.

Some of the lines are extraordinarily apt and fit the situation, but the story is sordid and it becomes actually reeking with maudlin sentimentality. Nazimova's make-up around the eyes resembles that of a female faro-dealer wearing a green shade.

Herbert Heyes as "a married man" and Robert Bellows, "a hall boy" in a hotel were better than the private detective and the professional witness.

Wee Georgie Wood, a stripling of the English music halls, is a grand little fellow. He gives a life-like example of childish bravado, petulance and misery pretty well faked up to excite parental sympathy. A tricky kid is he. So tricky that we suspected his nervousness in responding to an encore was feigned.

His Welcome Assured.

This lad has no reason to be nervous before an American audience. He has passed here before and is pretty sure of his gratis come welcome. "Wee" Georgie's Scottish impersonations are the best things he does. He is a finished little actor and his treble voice is a delight to hear. Especially skillful is this little fellow in his impersonation of an old Scottish cab driver.

Dolly Haney as the mother and Tom Brecklock in the role of a "hobby" in uniform are clever, too—decidedly clever, old top. The Lee Kids, who played in London recently, and met "Wee" Georgie in the music halls, sent him a big basket of flowers.

Frankie Heath, although last to be heard, was charming in her song stories, by Blair Treynor.

Fred Bernard and Sid Garry sang a surfeit of Southern syncopation. There were several others on the program with stereotyped acts.

Courtesy at Stage Door.

Both the cumulative and the particular effect of the B. F. Keith Vaudeville Circuit's insistence upon courtesy to the public from every employee is strikingly demonstrated in a letter from an utter stranger, an out-of-town visitor to Keith's Palace at Cleveland, who was so astonished and delighted by the politeness of a stage doorman, that he couldn't rest until he had written a letter to President Albee. The visitor, Irwin B. Franklin, among other appreciative things, wrote:

"Last week I was in Cleveland and, finding that a friend of mine was playing on the bill at your wonderful Palace Theatre, was prompted to call upon him. Arriving at the stage door I was greeted most cordially by a man who politely informed me that my friend was on the stage, but if I so cared to, I might wait. He then proceeded to do all he could to make me comfortable, getting me a match for my cigar, an ash tray and placing several magazines before me for perusal.

"This unusually polite stage doorman and I entered into conversation and from what I told him he learned that I had never been in the theatre before. He proceeded to tell me about the wonderful innovations you created for the actor, patron and stage employee in your dream Palace and then was most gracious to escort me through the theatre showing me the beautiful dressing rooms, N. V. A. rooms, smoking rooms, showers, play room, hospital, tailor shop, laundry, etc. Now please understand that this man never saw me in his life before, but just because I happened to be a visitor from out of town and expressed a wish to see the theatre he was more than generous to offer me the opportunity of doing so.

Model Doorman—Model Theatre.

"I then expressed a wish to see the performance from the front. He asked me if I had a ticket. When I replied in the negative, he said, 'Let me phone around to the front and reserve one for you. I am sure that I can secure a good seat.' He did this for me and then informed my friend that I was waiting. As I was about to leave the theatre I offered to tip him for his courtesies and to astound me further he refused, most politely, to accept any recompense for his gracious actions. As I was leaving the theatre stage door he came after me and said, 'My wife is an usher out front; her name is (I can't recall it); when I see her at dinner I will tell her to look out for you and if you will go to her she will take you through the front of the house and show you the interior of the finest theatre in the world.'

"I was deeply impressed by the beauty of your marvelous theatre, which is the last word in theatre construction, but I was very much more impressed by the courteous treatment of your most unusual stage doorman."

Albee Extends Good Work.

So intent and persistent is President Albee upon extending the practice of just such courtesies among all Keith attaches, that he has sent a copy of Mr. Franklyn's letter, as above, to the "unusual stage doorman" at the Cleveland theatre, and to all other employees of vaudeville theatres, not only in recognition of their similar politenesses but as encouragement for their future guidance along these lines.

"It is most gratifying to receive letters like that of Mr. Franklyn commending our employees and recognizing the continual effort we are making to give the public every courtesy as well as every comfort possible," said Mr. Albee. "No enterprise can be permanently successful without that personal interest and attention displayed by our stage doorman at the Palace Theatre, Cleveland. I would like to see the stage doors of all theatres regulated as that one is described by Mr. Franklyn. It would hearten the actors in their work and it would give them what they are entitled to—on entering the theatre, they would get into the atmosphere of their work. I am sure that a majority of our theatres have conditions equal to this; but there is always room for improvement, and I am sending copies of Mr. Franklyn's letter to all managers as well as to other employees."

Wants an American Comedy.

D. D. H.? mysterious professor of humor on the Keith Circuit, wishes it known that he is in the market for a real homespun, dyed-in-the-wool American comedy, which he is prepared to produce next season, playing the stellar role himself.

Although D. D. H.? has never revealed his identity, beyond the fact that he was at one time professor of psychology in a jerkwater college of the Middle West, rumor hath it that he at one time decorated the legitimate stage with considerable success. Now he wants to go back. His humor is as dry and pungent and typically American as that of Will Rogers or Chic Sale. Anyone writing a comedy suited to his style will be in luck. D. D. H.? promises to read every manuscript submitted, and says that if one is not forthcoming within the next six weeks he will get mad and sit down and write one himself.

Bekeff's Theatre Grotesk.

One of the most illustrious stage families in Russia, victims, with hundreds of others of the revolution, who were swept in its wake to various other countries, are now reunited in America and together are making a tour of the Keith Circuit. That family consists of Theodore Bekeff, director of the Theatre Grotesk, which will be seen at the Palace in the near future, and his two sisters, Julia and Maria.

Before the Soviet government mussed things up in Russia, Theodore Bekeff was the impresario of four theatres in Moscow, the artistic capital of the land. He was an actor, a dancer and a manager of note. His sister Julia was an actress as well, and Maria, the youngest, was a solo dancer in the Russian Imperial Ballet. They were among the shining lights of the brilliant theatre world of Moscow.

Then came the dark days of the war, followed by the revolution. Being of royalist tendencies it was impossible for them to remain in Moscow, and they joined the long procession of refugees. Maria went to Paris, where she danced; Julia went to Berlin, where she became the leading woman of the Blue bird Theatre, which is a sort of German Chauve-Souris. Theodore came to America, where he had been ten years previous, as the dancing partner of Adeline Genee in "Bachelor Belles."

He wrote to his sisters to join him here, and as soon as it was possible they arranged to come. Julia had married one of the directors of the Moscow Art Theatre, and when that organization came here last year she and her sister came with them. Soon thereafter they began rehearsing the present production with their brother, and they have been playing successfully on the Keith Circuit ever since. Four other players are with them, including Theodore Ramch, accordeonist, who was a solo artist for the ill-fated Czar Nicholas.

Mr. Bekeff has staged his act entirely himself, and has written a great deal of his own material. He plans to enlarge the Theatre Grotesk next season.

FREDMAN BLAMES STARS' SALARIES FOR TROUBLE

Declares High Amounts Paid More Than Double the Rest of the Expense Entailed in Production of a Fairly Good Motion Picture at Luncheon of Welcome.

FURNISHES LIST OF FIGURES

Asserts That Present Condition in Industry Cannot Be Attributed to Combination of Exhibitors Throughout Country Who Dictate Price They Will Pay for Film.

By LOUELLA O. PARSONS.

WILLIAM BRANDT takes exception to the accusation that the exhibitors are to blame for the dilemma some of the producers are in to-day. He said, speaking of the Ernest W. Freiman luncheon, where the troubles of the industry were just as much a pointless welcome to Mr. Freiman, that the salaries that the stars are receiving are the cause of the trouble:

"In glancing over the work sheet of a fairly good production, which has made money for the exhibitors, I found that the salaries of the stars, supporting casts and directors more than doubled the rest of the expense entailed in the making of this picture. So that, until the salaries are reduced and brought within reason so that the film rentals can come down, there is no hope for economic stability in the industry.

"Just an example of what a few are receiving approximately may be found in the following list," went on Mr. Brandt.

Lewis Stone	$2,500	George Walsh	$1,500
Rockliffe Fellowes	1,000	Tom Mix	6,000
J. Warren Kerrigan	1,500	Mabel Normand	3,000
Milton Sills	2,500	Elliot Dexter	2,000
Richard Dix	1,250	Blanche Hammerstein	2,500
Conrad Nagle	1,250	Larry Semon	4,000
Jack Holt	1,500	Shirley Mason	1,500
Lon Chaney	1,750	Viola Dana	2,000
Conway Tearle	2,750	Al St. John	1,000
James Kirkwood	2,500	Priscilla Dean	2,500
May McAvoy	2,000	Norma Talmadge	10,000
Anna Q. Nilsson	1,500	Constance Talmadge	7,500
Wallace Beery	2,500	Richard Barthelmess	5,000
Noah Beery	1,500	Pauline Frederick	5,000
Mary Astor	750	Dorothy Dalton	7,500
Lila Lee	1,250	Richard Barthelmess	2,500
Betty Compson	2,500	Glenn Hunter	2,500
Gloria Swanson	6,750	Lillian Gish	5,000
Barbara La Marr	2,500	Mae Marsh	1,250
Patsy Ruth Miller	1,500	Walter Long	1,250
Kenneth Harlan	1,000	Wyndham Standing	1,000
Hope Hampton	1,000	Betty Blythe	1,250
Nouse Peters	2,500		2,500
Florence Vidor	2,000		

Salaries Not Staple.

"These salaries are not staple and, should an actor appear in a success, the next picture finds a demand for an increased salary," continued Mr. Brandt.

"My experience in appearing before legislative committees on the question of advocating more favorable laws in the matter of taxation for the smaller exhibitor, of whom over 80 per cent. are represented in this industry, has been that the Legislature immediately points to the enormous salaries which the industry is paying to its stars, and declines the relief prayed for.

"Our reports recently contained the story that Baby Peggy, a child of five years, was receiving a guarantee of $500,000 a year for appearing in motion pictures. Contrast that with the salary that the President of the United States of America is receiving, which is $75,000 a year, and it can readily be seen what a tremendous impression the contrast has upon the outside world.

"One thing is certain. The only ones in the entire industry that are getting the money at present are the actors.

"An immediate adjustment must come, and that at once. And, if those who are receiving these tremendous salaries are reluctant to meet a readjustment of an economic condition in the film industry, then I say, by all means get new faces for the screen immediately. The exhibitor will be glad to help.

"It was stressed at the Fredman luncheon that producers could not get their production cost back on account of the fact that combinations of exhibitors throughout the country, controlling the territories in which they operated their theatres, dictated the price they paid for the film, and made it impossible for the producers to receive their exhibition quotas, or even their cost of production.

"While this may be so in a very few isolated cases, competing exhibitors are natural opposition, both fighting for the patronage of the people living in their territories and, under normal conditions, both fighting for the film attractions that will bring these people to their theatres.

An Economic Condition.

"Competing exhibitors haven't one thing in common, and will keep on fighting between themselves for this patronage and pay regular prices for attractions while there is a chance for profit, and the only reason that they occasionally get together is because their profit has been wiped out by the demand for exorbitant film rentals far beyond that which they can pay. It is simply an economic business readjustment, the exhibitor finding he is obliged to combine to make a reasonable profit on his investment.

"Aside from a few avaricious individuals, on the basis of increased production costs, most of the producers are entitled to an increase in this year's film rentals, but the peak had already been reached long ago. It is impossible for the exhibitors to accede to the requests of the producers with the result that the producers have found themselves burdened with expensive productions which they can not sell to the exhibitor in accordance with their cost.

"In my opinion, the greatest portion of the expense going into the production of a motion picture to-day is the salaries of the stars, directors and supporting cast. These salaries are clearly out of proportion to the services rendered in similar professions and should be readjusted immediately."

Selig Company Is Shed.

Nathan Burkan is representing the Selig company in a suit brought by Exclusive Features Company against it. Axel B. Silverman is representing Exclusive, and depositions were taken by Mr. Burkan yesterday for the case, which is now pending in the Superior Court of California.

Exclusive claims that on May 15, 1919, it made a contract with the Selig company whereby it was appointed the exclusive agent of the Selig company in the matter of the sale and distribution of the Selig library of motion pictures and that in violation of contract the Selig company has disposed of the story rights in certain of the pictures and it seeks an injunction restraining the Selig company from selling story rights in any of the pictures covered by the contract.

The Selig company counterclaims, alleging that the Exclusive sold and licensed exhibition rights of the motion pictures and collected large rentals in excess of $25,000 and Exclusive failed to make proper accountings to the Selig company for such sales and rentals and failed to furnish and render weekly statements of receipts, and accordingly on August 29, 1921, the Selig company rescinded the contract and the Selig company asks for a recission of the contract and for delivery to the Selig company of all the negatives and positive prints which it delivered to the Exclusive.

Reports on Spain.

The Department of Commerce furnishes the following interesting report of the motion picture situation in Spain. Vice Consul J. F. Harrington says:

"Malaga, Spain, with a population of approximately 150,000 inhabitants has four motion picture theatres with an aggregate seating capacity of about 2,800. This figure is less than the capacity of one theatre in an American city of comparable size, but the Malaga picture houses should interest American producers because 90 per cent. of the films shown are of American origin. The same kind of pictures are used as in America, except that the news reel has not yet been introduced, probably because of its expense. Prices of admission to the shows are very low and the managers are able to present only old films, which can be obtained cheaply. An up-to-date news picture would be more than they can afford.

"American moving pictures, as well as those of other makes, are obtained from either Madrid or Barcelona, where the film importing houses are located. These importing agencies appoint subagents or representatives in all the provinces who, upon request, secure the desired films for the local theatre managers.

"The prices charged at the theatres in Malaga range from fifteen to fifty centimos, or from about three to ten cents in American money. With the admission so low, it is not an unusual sight to see a crowded house with many people waiting for the next performance to commence. There are three performances daily, each lasting two hours, the first commencing at five, the second at seven and the last at nine o'clock.

"Besides the four regular moving picture theatres there are many small halls in which films are shown on holidays and during the week of the city fair. American one or two-reel pictures predominate in these halls."

Lupino Lane With Fox.

London papers are commenting on the contract signed by Lupino Lane with Louis Levine, president of the Fox Film Company of Europe. According to one of the London journals, Mr. Lane has accepted an offer which will work out at £15,000 for two years. Under the terms of the contract, Mr. Lane will take his own producing company to Los Angeles and produce a series of films. His stay in the States will last about a year, and then, under the same management, he will return to London to play a comedy lead in a West End production, this part of the contract covering another year. Mr. Lane, according to the London paper, will not sail until Spring. This contract must have been signed before all the talk of cutting down expenses.

Cohen Goes to Canada.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, left last night for Toronto, where he will attend a meeting of the Canadian branch of his organization for that district. He will return at the end of the week and dive once more into plans for National Motion Picture Day on November 19. Mr. Cohen said before leaving that the picture day idea has spread all over the country and is receiving even more enthusiastic backing than the officials had hoped for.

Benchley Takes a Chance.

Bob Benchley, dramatic critic and humorous writer for Life, is going to take a fling at the screen. He recently became an actor in "The Music Box Review" and, finding that he could get away with that without bodily injury, he will now branch out as a title writer. Distinctive has engaged him to do the insert work for its recently completed production of "Second Youth." It is said that the satiric vein in which Mr. Benchley writes is well suited to the style of the screen story.

Abe Warner Getting Better.

Abe Warner writes from Atlantic City that he is getting better every day. He leaves for Youngstown, Ohio, in a few days to visit the home folk, and from there he will come on to New York.

Lillian Gish Sails Saturday.

Life for Lillian Gish has been one postponement of sailing after another. She expected to sail for Italy to-day, but business came up and she was unable to get away. Now she expects to leave Saturday on the Majestic, if she can make it. She is getting anxious to get to work on "Romola." Dorothy and Mrs. Gish are already in Italy. Some of the exterior scenes with the army are now being filmed, but the actual work will not be started until Lillian reaches the scene of action.

Twelve Features a Year.

The Gersen Pictures Corporation announces that it is running on a schedule of twelve five-reel dramatic features a year. "Water Front Wolves," the first, is now being marketed. The second, "Paying the Limit," has been completed and is now being edited and assembled. The third, "Three Days to Live," is still in the process of construction. Tom Gibson, we are told, is director of all three, and Ora Carewe is the star.

Leave to rthe Coast.

Master Jack Anthony himself takes his pen in hand to tell us that he is leaving for California. Master Jack is 14 years old and has had considerable experience in motion pictures. He appeared with Marion Davies in "The Bride's Play," also in "Under the Red Robe" and in "Chronicles of America." Jackie says he is going to the Coast to follow Horace Greeley's advice; but, more than that, he already has a job lined up. We wish him luck and hope he succeeds.

Speaking of Arrivals.

King Vidor, who is to direct Laurette Taylor in "Happiness" for Metro, has arrived in the city with Winifred Dunn, the scenario editor, and Chet Lyons, his cameraman. The group will remain here for six weeks or more, after which it will return to Hollywood, accompanied by Miss Taylor and J. Hartley Manners, author of the play and husband of the the actress. It was Mr. Vidor who first introduced Miss Taylor to the screen via her greatest stage success, "Peg o' My Heart."

At the same time a cable was received yesterday at the Metro offices announcing the safe arrival in Cairo of Rex Ingram, Alice Terry and Curt Rehfeld. The director will be joined later by several European technical experts, who will aid in interior work on several new productions which Mr. Ingram has in mind. The party is not expected to return to this country until the first of the year.

Schlager Gives a Luncheon.

Sig Schlager was the host yesterday at an impromptu luncheon given at the Crillon to the motion picture critics and film people. He outlined the international basis of production toward which the Luxor Pictures Corporation is tending. Among those present was S. Gordon Mickle of the Stoll Pictures Limited of London. The international treatment of "School for Scandal" and a message from Bertram Phillips, producer of the Richard Brinsley Sheridan play, were read.

Sailing To-day.

Julius Bernheim, director general of Universal City, is now in New York on the way to the bedside of his mother in Laupheim, Wurttemberg, Germany. He will sail for Europe to-day. Mrs. Bernheim has been sick for months and her condition is said to be serious. Bernheim waited until Carl Laemmle had returned to Universal City before taking a leave of absence.

Charlie Seeks Leading Lady.

In this dearth of film stars, with business conditions looking more and more sad, it should interest some of our handsome leading ladies to hear that Charlie Chaplin is looking for a leading lady. He intends to keep Edna Purviance working on features—and will not cast her in his next comedy. Charlie, we hear from the Coast, is now working on no less than three separate ideas for his next comedy.

EDNA PURVIANCE.



Photo by Lumiere.

She will not appear in any more Chaplin comedies, Mr. Chaplin having decided to feature her in drama.

Exclusive Features Company Brings Suit Against Selig Company, Charging Violation of Contract, the Terms of Which Made Former Concern Sole Sales Agent.

BUSINESS GOOD IN SPAIN

Department of Commerce, Through Vice Consul J. F. Harrington, Furnishes Complete Report of Situation in That Country. American-made Pictures Find Great Favor.

FRANKIE HEATH.



Photo by Apeda.

Appearing this week at the Palace in a series of song stories by Blair Treyner.

OVATION FOR GOV. SMITH IN WASHINGTON HEIGHTS

Great Outpouring of People Enthusiastic in Their Desire to Elect Nelson R. Ruttenberg to Succeed Republican Assemblyman Jesse.

STRONG FOR WHOLE JUDICIAL TICKET

By CHARLES C. FOSTER.

GOVERNOR ALFRED E. SMITH, entering last night on the final week of the metropolitan campaign for the election of Democratic judicial nominees from the Manhattan-Bronx district and Assemblymen from all boroughs, delivered a characteristic speech in Washington Heights, which embraces the Twenty-third district, casting more votes, in point of population, than any other Assembly district in Greater New York.

The Governor, acclaimed as the most popular Executive in the history of the State, paid no heed to shouting admirers when some enthusiastic individual figuratively pinned on him the Presidential badge.

There was music, red fire, marching clubs with flags and easily the biggest, rip-roaring crowd Washington Heights has turned out on the eve of a political battle.

Washington Heights, more than ever, is in earnest in this campaign. The voters are going to give a joyous farewell to the Republican Assemblyman, George N. Jesse, four times their representative and four times the barried to the growing need of the hour in that fast-growing part of the greater city—increased transit facilities and rent protection.

Not forgetting altogether the necessity of electing Nelson R. Ruttenberg as Mr. Jesse's successor, they are backing Democracy's ten judicial nominees with the same determination.

David Lewis introduced Governor Smith, smiling at the demonstration. Present on the platform were the Supreme Court candidates and many officials and citizens from Manhattan, the Bronx and the Heights section. The auditorium was filled, as was 177th street. Overflow meetings were held.

VERSATILE SUPREME JUSTICE



Justice Gavegan, musician, linguist and brilliant lawyer, overcame adversity through hard work and study. His sympathy for the wage earner and his efforts in behalf of organized labor caused his elevation to the bench.

JUSTICE EDWARD J. GAVEGAN, choice of both the Democratic and Republican parties for Supreme Court Judge, was first elected to that tribunal in 1909. A steadfast friend of organized labor, he owes his elevation to the bench to the support of those who toil. Forced at the age of 12 years to battle for a living, his sympathies have always been on the side of wage-earners.

In early manhood he developed musical talent. He organized Gavegan's Band at Windsor, Ct., where he was born April 5, 1863. While attending Rockville (Ct.) Academy he earned his way as a professional musician, also while a student at Fordham and Yale universities. Then a member of the Musicians' Union, he is to-day, after forty years, an affiliate of that organization.

Justice Gavegan was graduated in 1889 from Yale, his highest mark, being in mathematics and foreign languages. In 1891 he was graduated from Yale's department of law, receiving the Munson prize for having written the best thesis of his class.

For twenty years he practiced general law in this city. In 1900 he became legal adviser of the central body of trades unions in New York City. His activities caused President Roosevelt to invite him to a conference for reforming the rules of procedure in labor injunction suits.

THE Governor, in the course of his speech, said party declaration of principle was a sacred promise to meet issues affecting the people. The Democratic party in the Syracuse convention made a promise. The people, by an overwhelming vote, elected its candidates, and thereafter, in the New York Legislature, the Republicans, placing party expediency ahead of public welfare, had thwarted the progressive plan of the Democratic party.

The record, he said, is an indictment of the Republicans for a conspiracy to obstruct the progress of the State, to deny the people of that for which they cast their ballots.

Governor Smith recounted the definite promise of the Democrats to restore to localities the rights they had always exercised over their own agreements between their municipalities and public utility corporations. A Democratic Senate passed a bill fulfilling the promise made to the people. The Republican Assembly defeated it.

NEW YORK CITY, the Governor explained, had been promised relief for an acute transit situation. A Democratic Senate did its duty. A Republican Assembly joined hands with the corporate interests. All the way the Republicans, he said, played the part of obstructionists, a role apparently convenient to the advisers of the Republicans.

Reviewing the continuous effort of the Republicans to protect special interests in opposition to the rights of the people, he said that what was accomplished in the Assembly was wrung from an unwilling majority because it feared public opinion.

The Governor, touching on all topics, not omitting amendments to the Federal Constitution, said the people alone had the right to pass on Constitutional amendments.

Governor Smith, connecting Assemblyman Jesse with the inconsistencies of the Republicans, described the part he played in denying his constituents legislation which would provide improved transit. He lauded Jesse's opposition and other benefits sponsored by the Democrats and for which the people continue to wait.

TAMMANY HALL will to-night be the scene of a banner outpouring of people, irrespective of party affiliation, interested in electing ten Judges to the Supreme Court.

This assemblage will be a ratification of the Democratic nominees—Peter A. Hatting, Jeremiah T. Mahoney, Joseph N. Proskauer, Salvatore A. Cotillo, Charles D. Donahue, Phoenix Ingraham, Edward J. Glennon, Aaron J. Levy, Edward J. Gavegan and Nathan Bijur.

The speakers will be Governor Alfred E. Smith, John V. Bouvier, Jr., Alfred J. Amend, Nathan Straus, Jr., Annie Matthews and John J. O'Connor. George J. Gillespie will preside.

Tickets of admission will not be required. It will be an old-time gathering of individuals, indicating by their presence and enthusiasm that they are supporting a judicial ticket representative of the best in legal equipment and New York citizenship.

Arrangements have been made for overflow meetings.

GEORGE N. JESSE, Republican Assemblyman from the Twenty-third Assembly District, is finding Nelson R. Ruttenberg, his Democratic opponent, no troublesome and threatening foe that he has called on the reserves for assistance.

Last night while the citizens of Washington Heights were packed into Public School 115 at 580 West 177th street, listening to Governor Smith wallop the Republican Assemblyman, Mr. Jesse was holding what he believed to be an anti-position meeting at Inwood Ballrooms on Dyckman street.

Theodore Roosevelt and Representative Ogden L. Mills talked of Republican traditions, saying also many things about important problems President Coolidge is not referring to at all these days, thereby causing no little annoyance to the Republican politicians. But if President Coolidge maintains a reputation for coldness and want of imagination, neither Mr. Roosevelt nor Mr. Mills shared his reserve and silence.

PASSING from national topics and abuse of Tammany, they pleaded for Jesse's return to the New York Legislature for the fifth time, notwithstanding his opposition to every effort that has been made by the Democrats to provide Washington Heights with transit service, needed there more than anywhere else in Greater New York.

Mr. Jesse is going to present other distinguished Republicans on Washington Heights Thursday night, former Governor Whitman, Speaker Machold, former Senator Ward, V. V. Tolbert and Mr. Jesse himself will speak. The same meetings will continue until near the time for the political funeral march.

Assemblyman Jesse never before has been in such a dilemma as at present. Ruttenberg is being supported by the people who know he is efficient and loyal, a man in whom they may place confidence. Tired of the betrayal of their interests in behalf of the traction interests, they are going to elect Ruttenberg.

WILLIAM N. COHEN, former judge, is one of 150 volunteer lawyers active in support of the candidacy of Judge Joseph M. Proskauer, one of ten Democratic nominees for the Supreme Court. Charles A. Boston is another. He says the lawyers of New York with one voice acclaim Judge Proskauer as the best equipped candidate on the ticket.

THE hearing before the Transit Commission in regard to the extension of platforms in Interborough local stations, set for yesterday, was adjourned by Commissioner Le Roy T. Harkness until 11 o'clock Monday morning, November 12. The adjournment was allowed on the request of the company.

WITH Election Day one week away, J. S. Fried & Co., 20 Broad street, yesterday reported unusually active betting in Wall street over the outcome of the voting for Supreme Court Justices to be elected in the boroughs of Manhattan and the Bronx.

Fried & Co. placed several thousand dollars yesterday on the judicial fight. The most interesting wager was one of $4,500 to $3,000 that Edward J. Glennon, J. T. Mahoney and Aaron J. Levy will all be elected Supreme Court judges. The firm announced that it has more money on this proposition.

Another bet was $4,000 to $2,500, or at odds of 8 to 5, that Edward J. Glennon of the Bronx will win a place on the Supreme Court Bench. The largest single bet made by the firm was $10,000 against $5,000, or at odds of 2 to 1, that Aaron J. Levy will be elected to the Supreme Court Bench.

Fried & Co. has another similar wager to place on the same proposition. Even money is offered to the extent of $2,000 that Gustave Hartman will be defeated for Supreme Court Judge.

Fried & Co. were offering at the close of business yesterday $3,000 against $12,500, or on the basis of 4 to 25, that the entire Democratic Supreme Court judgeship ticket will be elected next Tuesday.

MORE than 700 children who for the last few months did not have an opportunity to enjoy a day in the open, were the guests of Judge Aaron J. Levy at an outing held yesterday at the meadows in Central Park. Judge Levy originated the pension law for widows.

During the afternoon the children played games and enjoyed folk songs and dancing, while all were treated to refreshments by the Judge, who personally assisted in the service.

The children assembled at the Rutgers Club on West Ninety-fifth street and, led by a band of music, marched to the park.

CLEVER DANCING ACTS AT BROADWAY THEATRE

Viola May and Harry White, With an Orchestra of Twelve, Get Warm Reception.

PRIMROSE FOUR ON THE BILL

Notes of Big Time Circuits Concerning Acts That Are Here and on the Road.

There may be better dancers than Viola May and Harry White, who are at B. S. Moss's Broadway Theatre this week with the Morro Castle Orchestra, but they are mighty few, for where the rest finish this pair start. Miss May does two numbers, an eccentric and a Russian toe, and the Broadway audience couldn't get enough of her.

White also does only two dances, the first for comedy, including just about every difficult step invented but looking easy, and a Russian number with some kneedrops that no other dancer in the country has even attempted. The orchestra, of three women and nine men, also was liked by the audience.

Moore & Arnold, opening the show, got away with plenty of speed, with the man of the duo doing hand-balancing on skates, and the woman, a shapely miss with a decidedly fetching smile, on the flying rings.

Fenton & Fields were second. The only thing about this act that got by was the dancing. Aside from this work the pair are very small timey.

Brockman & Howard, on third, picked up the speed again and, with a novel way of putting over their numbers, were well liked. The costume changes were away out of the ordinary and the act moved right along. They carry a pianist, who uses "Nola" for a solo, playing a la music box. This bit, it might be said in passing, belongs to John Regay, although every pianist seems to use it.

Lynn & Howland are a pair of pleasant working comedians with some wise chatter that carries them along nicely. The two numbers used are pleasing and get over fairly well.

The Primrose Four use four numbers, with each member of the quartette working for comedy at different times. They can sing and they are funny, and the audience wanted a lot more than they gave. They could have put over eight or nine more numbers if they wanted to.

The picture this week is "The Bad Man," with Holbrook Blinn starred. It pleased the Broadway bunch, and that means it's good.

Guests of Vera Gordon.

Twenty-five children from the Jewish Orphan Home were the guests of Vera Gordon and Harry T. Jordan, manager of the Keith interests in Philadelphia, at Keith's Theatre last Saturday afternoon.

Miss Gordon founded the home two years ago through concerts, banquets, benefits and other sources. Besides the money she sends to the home every week from her theatrical engagements, Miss Gordon has contributed about $25,000 for the care of the little unfortunates.

Welcome Home Party.

Ines Courtney, who is a native of Amsterdam, N. Y., was given a special welcome home party by her old friends when she played the local Keith Theatre. Manager John Hutcheon arranged for theatre parties every night, and Miss Courtney reciprocated with special features.

Willing Stage Bartender.

Ballard McDonald, who, with Harry Carroll, has written the music and lyrics of many Frolics and other shams, made his first appearance as an actor at B. F. Keith's Palace Theatre last week in the barroom scene of Harry Carroll's new act, "Everything Will Be All Right." Up to now it has been impossible to get Mr. McDonald on the stage for a public appearance, but nevertheless he played the part of bartender very willingly, considering he has had no previous experience in the role either on or off the stage.

Their Pet Prima Donna.

Yvette Rugel, the miniature prima donna, who is one of the most brilliant and popular vocalists that Philadelphia ever produced, has been added as a special attraction to the bill at Keith's Theatre in her home city for this week. This appearance has been arranged by special request of her friends, and is Miss Rugel's first appearance there since her recent success in London and Paris, where she declined an opera engagement to appear in Rogue. Leo Feiner accompanies her at the piano.

Honorable Prison Record.

The title of the piece that brings Joe E. Brown, dancer and comedian, back into vaudeville after a considerable absence, "Arrest Me" calls to mind the fact that Mr. Brown has spent quite a little time behind the iron bars and grim gray walls of Sing Sing, the State prison of New York. No, no, don't be alarmed, it wasn't as an involuntary guest. The only crime that Joe has ever committed was not dancing a sufficient number of encores for a rapacious audience, and you can't be imprisoned for that.

The fact of the matter is that Mr. Brown, who used to be a professional baseball player, is a member of the team of the National Vaudeville Artists which plays one game every year with the Sing Sing prison team. Usually after the game the vaudevillians give a show for the inmates, and Mr. Brown acts as master of ceremonies, in addition to doing a turn of his own.

A Young Man's Fancy.

Clarence Nordstrom, the light comedian, has just polished up his latest offering, "A Young Man's Fancy," which he is presenting this week in New York, and in which he will soon begin a tour of the Keith Circuit. The playlet is from the pen of Leroy Clemons, whose understanding of the younger generation has provided Keith audiences with several amusing one-act plays, supporting Mr. Nordstrom is Miss Helene Niles.

Trained Their Little Sister.

When the Marmein Sisters, Miriam and Irene, who have recently returned from a successful season dancing in Paris, London, and other cities of Great Britain, reappeared in New York for the first time last week, they were accompanied by their little sister, Phyllis, golden-haired and 10.

Phyllis, who made her professional debut during the Summer at the Palladium, London, has been trained entirely by her sisters, and dances as gracefully as Miriam mand Irene do. Her New York premiere, at the Alhambra, was greeted with considerable acclaim, and critics consider Phyllis to be a great addition to the already interesting act.



IRENE MARMEIN.
One of the three Marmein Sisters, creative dancers, who have just returned from Europe and are appearing this week at the Eighty-first Street Theatre.

Banjo Artists Booked.

Claudius & Scarlet, who appeared for two seasons at the New York Hippodrome before the world's largest theatre was taken over by the Keith interests, have been routed for a tour of the Keith Circuit. Claudius & Scarlet will offer the same act as they did at the Hippodrome, viz.: playing banjos while the tune is flashed on the screen for the audience to sing.

Reunion in Boston.

When Vivien Holt and Myrtle Leonard, popular young concert singers on the Keith Circuit, opened in Boston Monday afternoon instead of at the Bushwick, where they expected to be, it was somewhat in the nature of a reunion with McIntyre & Heath, who returned to vaudeville to-day in the Boston house.

Miss Holt spent two seasons in Boston with the famous blackface comedians when they were playing "Hello Alexander," and following that both she and Miss Leonard were with them, also in Boston, in "Red Pepper."

Toto Gives Hallowe'en Party.

At the Empress Theatre, Grand Rapids, Mich., Toto, famous international clown of the B. F. Keith Circuit, last Saturday, with the help of Manager Dean, put on a Hallowe'en party for the kiddies. Hallowe'en toys were distributed to all by Toto personally.

Dad Approves Her Acting.

Last week, for the first time in twenty-four years, Ida Mae Chadwick appeared on the stage without her father. Miss Chadwick, who is appearing with Harry Carroll in his new act, is scoring quite a personal success and Dad, reviewing the performance from the front of the house, says that Ida Mae is all right.

Starred by George Cohan.

Lynn Overman, who has been playing on the Keith Circuit for a brief tour in Everett Ruskay's sketch, "The Highest Bidder," has started rehearsals for a new production in which he is to be starred by George M. Cohan. The name of the production has not yet been announced.

Doll From Lillian Gish.

Lillian Gish, screen favorite of many, presented a doll to the B. F. Keith Hippodrome for the children's room in the basement of the big theatre. The doll is an exact replica of Miss Gish in the character of Sister Angela in "The White Sister."

Fine Time for Illusions.

"Mystery Week" was observed in Keith's Theatre, Syracuse, N. Y., a week ahead of Hallowe'en, when the bill was featured by Leah, who presents one of the most baffling illusion acts ever seen on an American vaudeville stage, and the picture "A Conan Doyle Night?" which shows up fake spiritualistic practices.

Glorifies Vaudeville.

The new "Ziegfeld Follies," which opened last week and broke all records for length of performance and first night receipts, might properly be said to glorify American vaudeville as well as the American girl.

Bert and Betty Wheeler scored the greatest individual success with an act that they have been doing for years on the Keith Circuit, and other vaudevillians in the cast are Fannie Brice, Paul Whiteman and his band, Brooke Johns, Edna Leedom, Harland Dixon and Olga Steck. And the best part of it is that vaudeville is always discovering new acts and new talent and gives them permanent and secure places in its panorama.

Keith's Boys' Band.

E. F. Keith's Boys' Band assisted the officials of Brooklyn in observing Navy Day at Borough Hall last Saturday afternoon. The band is composed of over 300 members. Several selections were played for the large gathering, which demanded several encore numbers. Elsie Janis, sweetheart of the A. E. F., appeared with the boys.

New Crop of Proteges.

Gus Edwards will make his New York debut with the newest edition of his "Annual Song Revue" at B. F. Keith's Alhambra the week of November 5. This famous discoverer of stars has a new crop of talented "proteges." There are new Edwards beauties, new Edwards songs and brand new scenery and costumes in bountiful array.

The offering was composed and staged by Mr. Edwards and the lyrics were written by Robert B. Smith and Will D. Cobb. Mr. Edwards discovered and trained such well-known artists as Leila Lee, Lew Brice, Eddie Cantor, Lillian Gonne, Herman Timberg, Daisy Leon, Vincent O'Donnell, Dan Healey, Lillian Boardman, Duncan Sisters, Lillian Lorraine, George Jessel, Miss Murray, Lucille Cavanaugh, Fred and Adele Astaire and others.

FAMOUS PLAYERS-LASKY NOT TO QUIT BUSINESS

Motion Picture Company Hastens to Deny Belief of Some Exhibitors and Announces There Will Continue to Be a Release Once a Week for Some Time to Come.

TWENTY-FOUR FILMS READY

It Is Understood That This Number of Features Will Carry the Concern Through March—Expected That Studios Will Be Reopened and Doing Business by January 1.

By LQUELLA O. PARSONS.

SOME of the exhibitors have taken the announcement of the Famous Players-Lasky studios so literally that they are of the opinion that there will be no business done at the old stand henceforth. Famous Players-Lasky in doubt that there will continue to be a Famous Players-Lasky release once a week for some time to come.

We understand there are twenty-four pictures all made and ready for release on the Famous Players schedule. Enough to carry the company through March up to April 1. While no one at the Paramount offices was willing yesterday to say when the studios would be opened for business it is expected that by January 1 they will be open and doing business. While the studios are technicallly closed, eight companies are now working to finish up odds and ends of production. After these are finished a padlock will be put on the door and all work will be stopped, as Mr. Zukor announced in his statement last week.

Some of these pictures, which are ready and waiting, are "His Children's Children"; "The Light that Failed"; "Around the World in the Speejack"; "Wild Bill Hickok," with William S. Hart; "West of the Water Tower"; "My Man," a Herbert Brenon production with Pola Negri; "Pied Piper Malone," with Thomas Meighan; "Big Brother," an Allan Dwan production; "The Next Corner"; "The Humming Bird," with Gloria Swanson, and others.

Famous Players-Lasky ha astarted its period of retrenchment all over the country in its exchanges, and this, added to the talk of shutting down the studios has made many exhibitors believe that Famous Players-Lasky will soon be only a trademark. This was the last thought in the world that Adolph Zukor had when he believed a little lesson in economy would help his organization and that the lesson must be taught in as drastic a manner as possible.

Sidney Kent has gone to the Coast to confer with these men on matters of curtailment in production. This has also led to many rumors, some of them too ridiculous to repeat. The prize of them all is that Jesse Lasky and Cecil de Mille are planning to form a company while Adolph Zukor will join forces with Marcus Loew.

Famous Players stock has been doing many curious things since the announcement of the closing of the studios. It has gone down to the place where many people who have longed to buy but have been unable to afford it have taken advantage of the situation. It will probably start on an upward move again. Stock has a way of doing that, we have learned to know.

Pearl White at Work.

Word has come from Paris that Reginald Ford has already begun his production, starring Pearl White, under the title of "Terror."' It is also reported that Miss White is receiving one of the largest sums of money ever paid by a European concern to an American star, but no figures are mentioned. Mr. Ford, who is an Englishman, was recently in this country, and at that time declared that his enterprise is the first composed of an entire American unit of players, directors, scenario writers, camera and technical staffs, to be financed entirely by French capital. The organization is said to be backed by prominent business and social men in Paris, for whom this is the first leap into motion picture work. The pictures undertaken are all to be made primarily for the American market.

Edward Jose is the director who is supervising Miss White's work in "Terror," and it is understood that permission has been granted him by the French Government to utilize in the picture a number of historical chateaux and parks, with the understanding that the camera will obtain a photographic record of such places and make them known to Americans and other countries. American publicity methods seem to have found their way into the work of this producing unit in that a nation-wide campaign is being conducted by Miss White to find a French girl of beauty and talent who can be made a screen star. Prominent people in Paris have been pressed into service as judges, together with theatrical people connected with the Comedie Francais and other professional circles in the French capital.

More About "Ivanhoe."

Ever since the recent rogue of mediaeval and other costume plays, "Ivanhoe" has been on many tongues as a possible, and indeed very probable, successful in the type of picture. Various producers have discussed screening the Walter Scott novel, but for some reason the undertaking has not yet been started. Now it is understood from the Coast that Carl Laemmle, who has just arrived at the Universal City studios, is deep in discussions with King Baggot as to whether to film the classic now or later. There seems to be no question but that Mr. Laemmle intends to make the picture. Mr. Baggot has just finished a feature and apparently is free to undertake any commission put up to him. The present conference between the Universal president and the director seems to hinge on whether Baggot shall go at once to England to produce the screen version or postpone the trip until later. In any event the project will not be abandoned. If the decision is "yes," it is understood that Baggot will be on the jump almost at once.

Ince Plans No Closing.

At this moment, when the shutting down of the studios is about the most widely talked of move in production circles, Thomas H. Ince comes forward with a statement that he will continue his plans as they were made months ago. Mr. Ince declares that the problem of readjustment had been foreseen by him and dealt with about a year ago. Early this season he announced that he would make not less than four, or more than six, pictures during the season, about half the number usually made at his studios during a season.

Mr. Ince's statement goes on to say that the luxurious picture houses going up all over the country require big pictures, and that audiences will stand for nothing less than the best, but that, at the same time, productions must be made so that the exhibitors as well as producers can make money. Certain expenditures, he declares, are legitimate, but others, such as salaries which have reached a ridiculous figure, must be curtailed and can only be curtailed through such an adjustment as is occurring. Mr. Ince says he has been able to reduce costs through close supervision.

So far Mr. Ince has released "Her Reputation" and completed the final editing of "Anna Christie," Eugene O'Neil's play, which will be distributed next month. He is at present starting work on a comedy, "The Galloping Fish," and has another company at work at the Wainwright National Park in in Canada filming a buffalo stampede for a Western drama, "The Last Frontier." These two pictures are in the preliminary stage of preparation at the Ince studios, and this will complete the producer's schedule for the year.

"White Rose" in London.

The Ideal Film Company has made arrangements to exhibit "The White Rose" in London. Besides making arrangements to exhibit it the company has bought the English rights, paying a large advance to David Wark Griffith for the privilege. It is said that the contract was signed with the understanding that Albert Grey, general manager of the Griffith offices, would go abroad at the time the picture is presented and assist in its presentation. A theatre in the West End will be engaged to give the picture a real Griffith send-off.

Harry Guest of Honor.

Harry Reickenbach, who has been the professional toastmaster of the industry since the motion pictures discovered him, is going to get the other position November 28. Instead of sitting in the toastmaster's chair and making fun of the guest of honor, he is going to swap places and sit in the guest's chair and let the toastmaster tell all he knows about Harry, and there are those who say it is plenty.

The name of this affair is the testimonial dinner, and those who are giving it say they are the friends of Mr. Reichenbach. Among the chief conspirators are S. L. Rothafel, who will act as treasurer; William Brandt, president of the New York Motion Picture Theatre Owners, who will act as chairman, and Joseph Dannenberg, who will act as general adviser to the committee in charge. A number of prominent motion picture people have been invited, and from all accounts it is going to be some affair. We are sorry it is to be a stag—at least, we assume it will be stag—because we would like to be on hand. Mr. Dannenberg writes to say that there will be 250 tickets issued to prevent overcrowding in the Crystal Room at the Ritz-Carlton, where the show will be staged. A number of unusual stunts are being prepared for the program, and those who want their tickets better speak early and avoid the rush.

Mary Wires Congratulations.

News of the bill at the Capitol Theatre this week has reached the Coast, and so pleased is Mary Pickford over the program, which, she hears, has been arranged with "Rosita," that she grabbed her Kohinoor in her dainty fist and penned a congratulatory telegram to S. L. Rothafel. All of which is incidental to the fact that the Sunday record was broken again last Sunday.

Wolheim in the Bahamas.

Following the successful opening here of "Unseeing Eyes," at the Cosmopolitan Theatre, Louis Wolheim, who appeared in the cast of that production in support of Lionel Barrymore and Seena Owen, has betaken himself to the Bahama Islands, where he will take a rest of several weeks before returning to New York to begin work on his new production.

Almost Stopped Business.

What looked like a run on the bank yesterday was something entirely different. We happened to be at the corner of Forty-first street and Broadway, in front of the Commercial Trust Bank, and since a small part of our small fortune is deposited in there, naturally, we were curious when we saw people jostling each other and an enormous crowd gathering apparently trying to gain admittance. At first we thought it was a run on the bank, but instead of a run on the bank, it was something very different. It was Baby Peggy. She called to pay her respects to R. M. Moore and A. H. Giannini. When the crowd saw her it followed her and it required two policemen to keep the gathering from overrunning the bank. Baby Peggy is little, but oh my!

Special Showing To-day.

To-day, at the Astor Hotel, Elliot Dexter's first picture for the Grand-Asher Company will be shown to an invited audience. This marks Mr. Dexter's debut as a producer, for it was he who selected the cast, the director and made all arrangements for making the picture. The title is "The Way Men Love." Sounds just like a motion picture title, still wise men give the public what they need, and since the public loves this sort of title, who are we that we should find any fault with it. We are very anxious to see Mr. Dexter's picture for we have always liked him on the screen and we feel sure that since he had the supervision of this picture it will be something worth while.



Photo by Floyd.

NAOMI CHILDERS.
Who is returning to the screen after an absence of some months. In private life she is Mrs. Luther Reed.

To Be Some Event.

The chief topic of conversation at the Loew offices these days is the Metro ball, which takes place at the Astor Hotel, November 1. All the Metro folk, from the office boys to the president, are getting their best clothes out of the Winter moth balls preparatory to donning them for the big party. Marcus Loew, who never fails to get all the stars in the world at any affair he gives, will be much in evidence.

Buchowetzki Coming to U. S.

Dimitri Buchowetzki, who made "Peter the Great," "A'l for a Woman" and "Othello," is coming to America. He is due to arrive on the Leviathan on Saturday. Mr. Buchowetzki's "Peter the Great" is one of the best of the German pictures and it marks him as one of the best directors in the world to-day. He is coming to study American production on the Coast, and it is said that several offers have been made to him. We understand that Universal is interested in his work. Poor Mr. Buchowetzki comes at a sad time, just when every one is talking about curtailment and retrenching. But there is always a market for good directors, so he need not let a little thing like shutting down the studios worry him.

Naomi Childers Coming Back.

It will be of interest to many people to know that Naomi Childers is returning to the screen in C. C. Burr's "Restless Wives." She is the wife of Luther Reed, the well-known scenario writer, and before her marriage was one of the screen's best-known actresses. She has not done anything on the screen for some months, her attention being directed toward the upbringing of the Reed heir.

Lew Tellegen to Broadcast.

Lou Tellegen, who has temporarily dropped his vaudeville tour to appear in J. Stuart Blackton's production of Basil King's novel, "Let No One Put Asunder," for Vitagraph, will broadcast from Bamberger Station WOR at Newark next Monday evening under the auspices of The Morning Telegraph. This is the actor's first experience as a radio speaker.

Return From Boston.

Maxine Elliott Forrest and her husband, Bryant Washburn, of the touring Grand-Asher stars, returned to New York yesterday to see the actor's latest picture, "Try and Get It," screened at a private pre-view. Miss Forrest is at present reading a scenario by Crosby George called "Why Pick On Me," which probably will be used as Mr. Washburn's next Grand-Asher feature. It has been Mrs. Washburn's habit to choose her husband's plays ever since the early days at the Essanay studios. Both players are leaving in a day or two for Hollywood.

League to Broadcast.

Following its annual meeting on Monday, the cinema board of the National Moving Picture League, which operates under the auspices of the Boards of Education of New York and other cities, announced that it would begin a series of weekly radio bulletins to be sent from Station WEAF. Mrs. Adele F. Woodard, president of the board, said that this step was being taken to check the flow of "sordid, inane and immoral pictures and set them on a higher moral plane" and is a part of a publicity campaign carried on by the league among the film fans.

Rappee Resigns From Capitol.

Erno Rappee has left his old hunting ground for fresh fields and pastures new. The Fox organization has acquired his service and the Capitol Theatre will have to worry along without the guidance of his competent baton.

Mr. Rothafel says that there will be no addition to the staff of the Capitol but that the Messrs. Mendoza and Axt will preside over the destinies of the Capitol grand orchestra.

Rappee is at present in Philadelphia where he has already taken up the reins of his new job, if job be not too homely a word for the post. Rappee is now the full-fledged managing director of the new Fox Theatre in the Quaker City which, it is understood, is to have the largest seating capacity of any motion picture palace in the town. Mr. John Zanff, who consummated the deal, says that in addition to wielding the executive reins, Rappee also will direct the orchestra, a body of fifty men, so there is no doubt that he will be a busy man.

H. M. Warner Coming.

A wire received at the Warner offices last night brings the information that H. M. Warner is leaving the Coast today, bound for New York. While he is here Herman Starr, a Warner executive who went West about a week ago, will supervise the studio activities of the organization. It is not known how long Mr. Warner will remain here or his exact reason for coming, beyond a desire to discuss general distribution matters from the New York angle. It is not thought that the trip has anything to do with shutting down the studios or curtailment of production.

Sues Hamilton.

Lloyd Hamilton has been sued by his wife, Mrs. Ethel Hamilton, for separate maintenance. According to the wire received from the Coast, Mrs. Hamilton is asking for her freedom, alleging cruelty and non-support.

POLITICAL DEATH-KNELL FOR ASSEMBLYMAN JESSE

United Democracy of Washington Heights Explain Why and How He Is Going To Be Defeated in Tuesday's Election.

REPUBLICAN SAYS: "IT'S A 50-50 CHANCE"

By CHARLES C. FOSTER.

CONFIDENT that they have the number of the Republican Assemblyman, George N. Jesse, of the Twenty-third district, the Democrats last night said his opponent, Nelson Ruttenberg, would win by 2,000, possibly 3,000, next Tuesday.

The reasons for predicting the defeat of Mr. Jesse in the Washington Heights section include:

Opposition of the Audubon Community Council, led by Harry A. Ely, because of the Assemblyman's attitude on rental law extension.

Opposition of several church organizations, due to Mr. Jesse's position on the prohibition issue.

The candidacy of Mrs. Mayne Colvin, prohibition candidate for Assemblyman, who polled 500 votes when she ran for Congress.

Mr. Jesse's obstruction methods in the Legislature to Governor Smith's reorganization plan of the State's affairs and Mayor Hylan's bus and subway program.

The finishing force of the fight being waged on Assemblyman Jesse will reach its climax when the polls open, the Democratic leaders say.

Four times Mr. Jesse has been victorious in the Twenty-third district. Never before has the opposition been united in such solidity of power. When the five Democratic clubs reached a harmonious working policy a few nights ago it marked the first peaceful relationship among those organizations in five years. With war clubs in hand, the combined membership, representing many thousands, are going, figuratively, to batter their way through Mr. Jesse's defense.

Mr. Jesse said last night it was a 50-50 proposition, and if he met defeat he would "work for a living."

JUSTICE MAHONEY'S CAREER.



The activities of Justice Jeremiah T. Mahoney, Democratic candidate for the Supreme Court, in civic and public life has earned for him wide popularity and distinction.

FROM the position of teacher in New York's night schools to the judicial bench describes in part the remarkable achievements of Justice Jeremiah T. Mahoney, Democratic candidate for the Supreme Court.

The Justice, for many years actively interested in amateur athletics, was a champion in many lines of sport. Twice he was a member of American Olympic teams. At this time he is Governor of the American Athletic Union, a director of the Public Schools Athletic League and many other athletic organizations. He is a member of many clubs and fraternal societies, including New York Lodge of Elks and the Knights of Columbus.

In 1900 he began his public career when he was appointed assistant counsel to the Comptroller of New York, five years afterward becoming chief counsel to the Comptroller. He was asked to continue in this position when Comptroller Pendergast assumed office in 1910, but, having formed a law partnership, the offer was declined.

Mayor Gaynor requested him in 1910 to assist in winding up the affairs of the Aqueduct Commission, accomplishing the work in ninety days. Mayor Gaynor appointed him a Commissioner of the Board of Education, later naming him Commissioner of Accounts.

Justice Mahoney, as a member of the State Banking Commission, assisted in drafting a revision of the banking law. He was counsel for the Legislative Committee created to draft a new charter for the city. He was appointed in 1913 as Justice of the Court of General Sessions. January 9, 1923, he was appointed by Governor Smith to the Supreme Bench.

Born in this city June 23, 1875, Justice Mahoney was educated in the College of the City of New York, New York University and College of St. Francis Xavier.

DR. MONAGHAN, Health Commissioner, has announced the appointment of Dr. Harry F. Swift as a special deputy commissioner. Dr. Swift resides at 250 West Seventy-sixth street. In his new office, he will assist the Commissioner.

THE new amendment to the Sanitary Code, requiring that all food handlers obtain health certificates, will become effective to-morrow.

Health Commissioner Dr. Frank J. Monaghan said yesterday that where any food handler is found working without a certificate from the Health Department the proprietor of the business will be prosecuted.

Inspectors will visit all hotels, restaurants, food factories and all other places where food is dispensed to the public in this city.

ENDORSEMENTS of the proposed $50,000,000 bond issue for State institutions from all kinds of civic, religious and other organizations are flooding the offices of the Citizens' Committee on Protection of the State's Unfortunates, George W. Wickersham, chairman, has announced. The proposed bond issue is for the purpose of rehabilitating State institutions and eliminating fire hazards.

PRIMARY results make no difference in the Greenwich Village section among Democrats. Saturday night last the Thomas B. Campbell Association, whose standard-bearer, Thomas B. Campbell, contested the Democratic primaries for leadership against Charles W. Culkin last month, had a social entertainment at their clubrooms, Eighth avenue and Eighteenth street.

Among the contributors to the galeties were Harry Leese, tenor from St. Peter's Church, Jersey City; Joseph McKennea of the Yorach Club and Andrew Mack, Irish comedian and vocalist. The Campbell Association is actively supporting the Democratic ticket at next week's election.

SAMUEL LEWIS SHANK, Mayor of Indianapolis, former monologist on the B. F. Keith vaudeville circuit, has announced his candidacy for Governor of Indiana on the Republican ticket.

Edward Jackson, Secretary of State, is after the nomination. This means a straightout contest revolving around the Ku Klux Klan, powerful at this time in Indiana. The anti-klan forces will support Shank, while Jackson will carry the banner of the knights of the invisible empire.

THE shifting of the tide in Washington Heights took place a week ago. Suddenly that section of Greater New York began to display exceptional interest in the Assembly fight and the Democratic judicial races. Democratic meetings attracted throngs, Republican meetings were conspicuous by the absence of voters. Governor Smith, in Monday night's big meeting, let loose with both barrels, scoring heavily against Mr. Jesse.

Issues relating to subway and rental relief are keenly alive at all times in Washington Heights. After fifteen years transit facilities are unchanged. The doubling of population and industrial growth in this period explains the dilemma in that section of the greater city. Consistently, effectively, Mr. Jesse has opposed Mayor Hylan's proposals to afford transit relief. Always Mr. Jesse has had his own plan, one fitting in with that of the corporate interests.

WASHINGTON HEIGHTS occupies an unusual position in its transit facilities. It is in a so-called "pocket," its position being peninsular, with the Hudson River on one side, the Harlem River on the other. Its transportation at best is curtailed. There is one way to reach the Heights section—the Van Cortland or Jerome avenue route. It has one-half of the West Side Interborough line service and no elevated trains. Other districts have a double service, some on the East Side with two elevated lines.

The Twenty-third Assembly district, biggest in the City of New York, six miles long and one-half mile wide, has 24,000 voters and Washington Heights has 150,000 people.

These citizens are after the scalp of George N. Jesse. They want better transit lines, also rent protection. It looks as if next Tuesday will be an occasion for a glorious victory all around, including a rousing vote for the ten Supreme Court judges on the Democratic ticket.

THE sixty-three judicial, Aldermanic and Assembly candidates of the Republican party will be entertained at a reception given by the National Republican Club at the clubrooms, 54 West Fortieth street, to-morrow afternoon at 4 o'clock. Members of the Women's National Republican Club will attend.

THE Transit Commission adjourned until November 13 the hearing on an application by the Manhattan Bus Corporation for a certificate of public convenience and necessity for the operation of crosstown bus lines on Eighty-sixth and Ninety-second streets.

A SUDDEN call by Comptroller Charles L. Craig for a meeting of the Sinking Fund Commission yesterday afternoon caused a suspension of the budget committee of the Board of Estimate, which is preparing the final budget for 1924.

The meeting scheduled by the Comptroller for 4 o'clock was for the purpose of authorizing the redemption of $6,308,871.14 of city stocks and bonds payable November 1. Unless action was taken at once, the Comptroller warned, the city would be placed in a position of default on its obligations.

Acting Mayor Murray Hulbert and Acting President of the Board of Aldermen William T. Collins strongly criticized the Comptroller's action. Mr. Hulbert declared he was present, not because of the preemptory demand of Craig, but because the exigencies required it. Mr. Hulbert added that it was not until late in the day that he received Craig's communication. He objected to its phraseology since it appeared as a command, not a request.

Necessary action was taken. Former Secretary John Korb was ignored throughout the session.

Presiding at an executive session of the budget committee of the Board of Estimate, Mr. Hulbert was asked what decreases had been made in the proposed budget, which totals a little over $317,000,000.

"I would estimate the cuts to date amount to about $1,000,000," replied the Acting Mayor. "We have until Wednesday midnight to make reductions."

BUSINESS and professional men of the lower East Side having formed the East Side Voters' League for Justice Joseph M. Proskauer, are campaigning vigorously for his election to the Supreme Court. Headquarters have been opened at 22 Second avenue, under the supervision of Morris B. Moskowits, chairman of the league's executive committee, and Adolph Futtman, secretary.

Canvassing squads are making a house-to-house campaign. Meetings are being held daily with speakers well known to East Side audiences.

The slogan of the campaign in respect to Justice Proskauer's qualifications for being continued on the bench is, "Ask any lawyer."

A reception to Justice Proskauer was held last night at the league's headquarters.

Justice Proskauer is receiving the endorsements of many leading Republicans. The latest is from Joseph M. Levine, former candidate for Borough President of the Bronx on the Republican-Fusion ticket. Mr. Levine is identified with Jewish philanthropical and communal affairs in the Bronx. In his endorsement Mr. Levine said, in part:

"Of the candidates for this important place none has more conspicuous qualification than Justice Joseph M. Proskauer. Any lawyer of standing will tell you that Joseph M. Proskauer is one of the leaders of the bar."

ROBERT H. MAINZER, honorary deputy fire chief, has issued a statement favoring Question No. 1, to be acted upon Election Day to decide whether or not the firemen and policemen of New York City shall received a minimum annual salary of $2,500 a year.

LIGHTNING CHANGE ACT BEST AT LOEW'S STATE

Charles T. Aldrich Gives Impersonations of Numerous Great Characters With Much Fidelity.

CUNNINGHAM & BENNETT'S ACT

McIntyre & Heath to Revive Famous Skit, "The Georgia Minstrels" at the Orpheum.

By ASHBY DEERING.

Charles T. Aldrich is the star performer at Loew's State Theatre this week. His characterizations of famous persons are done with amazing rapidity and fidelity. They are mainly portraitures and poses, without much attempt of vocal impersonation.

In Aldrich's gallery of notables are Sir Thomas Lipton, David Garrick, Irving Berlin as Fagin, Paul Cinquevalli, the juggler; Mark Twain, General Grant, Gladstone, Mayor Hylan, Woodrow Wilson, General Foch and others.

Some of the "lightning changes" are accomplished with only a newspaper held in the performer's own hands to obstruct the view of the spectators. Finally he remarks that he fears he has taken an unfair advantage of those in front and he thereupon changes himself into the devil in the twinkling of an eye, without the momentary concealment of a screen.

In a stage setting that shows a mountain lake with a few automatic bathers and some other mysterious "props," including a "trained pig," Aldrich has a good deal of fun with the spectators. He paints a picture of a flamingo and suddenly discovers that the wading bird on the canvas has laid an egg.

Of course, there is much stage trickery in the act, but all his small illusions are carefully and adroitly worked out. And the general effect is very pleasing.

The overtures at Loew's State Theatre have become an integral part of the show under the orchestral leadership of Joseph Jordan. "A Trip to Coney Island" was full of raucous shouts, boat whistles, ballyhoo and the effect of a sudden storm threatening the good old Iron Steamboat Company.

The Hori Trio of Japanese performers do a novelty of equilibrium act with the usual barrel tossing. Their most remarkable feat is an aerial bicycle "stunt" at the top of a metal pole held by the ground man.

Goldie & Beatty, two Boston girls, offer a singing act which is pleasing, but with the inevitable "Sittin' in a Corner," which is altogether too popular.

Quinn Brothers and Smith are two fellows and a girl. The scene shows a team pitched out bag and baggage from the stage door of a vaudeville theatre. One of the team cries out defiantly, "Trot out the audience and we'll lick all three of them."

A little military dance with one of the boys in the roll of drill sergeant went very well.

Carl McCullough, a single, tells stories and jokes and sings a few songs. "Just for To-night" as David Warfield and as Harry Lauder would have sung it was the best part of this act.

Paul Cunningham and Florence Bennett employ a jazz band and a colored pair to expand material that is rather fantastic—a dream with a melodramatic climax.

The dusky dancer and the colored maid romp away with most of the applause. Cunningham & Bennett sing Paul's latest song entitled "You Can't Make a Fool Out of Me."

Addition to Palace Bill.

Harry Green in "The Cherry Tree," by Aaron Hoffman, has been added to the current bill at the Palace. Green plays the part of George Washington Cohen in the playlet. He is assisted by Walter Allen, Marie Hunter, Boyd Rowden and George Park. Green returns to vaudeville here after five years in London.

450 in Theatre Party.

A theatre party of 450 members of Hadassah No. 8, of the United Order of True Sisters, saw the performance at the Palace Theatre yesterday afternoon.

"The Georgia Minstrels."

After an absence of seven years, McIntyre & Heath, probably the most famous team of comedians now on the American stage, are returning to vaudeville and will be the headline attraction on next week's bill at B. F. Keith's Orpheum, Brooklyn. They are to appear in a skit that is almost as famous as they are themselves, a former vehicle of theirs, entitled "The Georgia Minstrels."

McIntyre & Heath have been prominent in the theatre for a generation. Last season they starred in a musical comedy, called "Red Pepper." Their engagement is one of the most important vaudeville bookings of the season.

"Wee' Georgie Wood.

He wins the laughter near to tears,
His artist's touch is true as truth.
Why estimate his age in years?
His magic's in eternal youth.

A drama critic in far off Australia, having just come from a vaudeville theatre where he saw "Wee" Georgie Wood, who is now making a tour of the Keith Circuit, indited the above lines, which were incorporated in his review of Georgie's performance. And in that simple quatrain he came as near to expressing the real spirit of the diminutive star of the English music halls, as it is possible to do.

"Wee" Georgie Wood is a rather baffling young man. He has been called the embodiment of Peter Pan. Although he has actually attained man's estate in the matter of years, and has the knowledge and poise of a man, he is at the same time as much of a high spirited boy, with all a boy's capacity for the enjoyment of simple things and youthful pleasures.

He has an extraordinary capacity for suiting himself to his company. When he is with children he is a child and when he is in the company of adults he is as adult as any. Children adore him because he understands them so thoroughly. He is quite capable of spending a happy hour playing boys' games with a roomful of youngsters, and immediately afterward talking with authority and some brilliance on art and literature with their parents.

"Wee" Georgie, who is a native of Sunderland, England, has been on the stage since his childhood. He started his professional career at the age of 7, with a troupe of traveling Pierrots. After a time his talent was noticed by a London impresario, and he was given a chance in the variety halls. It was not long before he was topping the bills, which he has done ever since. Georgie has played in every English-speaking country in the world, including South Africa, New Zealand and Australia.

Just before he sailed for this country Georgie appeared on the same bill in London with Jane and Katherine Lee, the famous American kid stars. Upon his debut at the Palace Theatre on Monday he received a huge basket of chrysanthemums and roses from Jane and Katherine, welcoming him to this country.

Mentality in Dancing.

Dancing with the feet, according to the Marmein Sisters—now three instead of two, as in previous years—is not enough. Nor for that matter, is dancing with the arms, or any other portion of the anatomy, alone. It is dancing with the mind that must be done first if dancing with the body is to mean anything.

And the three Marmeins, Irene, Miriam and Phyllis, who, back from a successful tour of the English variety halls, are once again dancing their way over the Keith Circuit, always dance with their minds. Every bit of choreography presented by these girls is worked out mentally long before they begin to actually dance it. In this attitude they are encouraged and helped by their mother, a true guide and friend, who travels with the girls on all their journeyings, and who is altogether one of them.

Miss Miriam, who designs all the costumes and stage settings for their act, served as spokesman for their united ideas.

"Drama dancing is our name for this form of entertainment," Miss Miriam told an interviewer, "because every dance has a message or a story in the background. Back of every theme is an emotional or spiritual idea, and we feel there is no better way to convey the thought than by visual interpretation.

"Life is tragedy, drama and comedy; the simple fundamentals are love, truth and purity, and in order that a lucid interpretation be given it is necessary that the student have a knowledge of psychology and philosophy. The story must be told emphatically. We have employed the device of a few lines of poetry, accompanying our pantomime, so that there can be no doubt of the clarity of our story."

"Baby Peggy" Sends Dill.

The newest acquisition to the constantly growing family of Hippodrome dolls, presented by famous stars of the screen and stage, is a "Baby Peggy" doll, dressed in the image of the tiny heroine of motion pictures. Baby Peggy has been in New York for the last few days, celebrating her fifth birthday, and when she heard about the Jackie Coogan doll, she thought the Hippodrome family would not be complete without one of her own cunning self.

Views of Mary Cranston.

The "beautiful but dumb" theory, always a sop to the vanity of unlovely women, is well on the way to complete oblivion. There may be, surely are, in fact, homely women with brains, but the quota of beautiful women without brains seems to be rapidly diminishing. Regard, for example, Mary Cranston, one of the most beautiful women in the United States, who has won more beauty prizes than she can count on her two hands. No question about her beauty.

And a glance at her career and her activities off stage, when she isn't edifying Keith audiences by her charm and talent, serves as a perfect demonstration of her brains. Miss Cranston's mind, under her glorious mass of Roman gold hair, is teeming with ideas. She has a deep and intelligent interest in politics, not for politics alone, but for its influence on the home life of America. And she has a way of getting to the core of a situation, stripping off the non-essential exterior.

"Women," Miss Cranston says, "have simply got to be interested in the politics of their city, state and nation before anything really important can be done in the way of sensible reform laws. It never seems important to me that women should have the vote just to prove that they are the equal of men. That, as far as I am concerned, is aside from the issue. Women should have the vote because only through women can laws affecting the home, the school and the family be rightfully brought about. Labor conditions, fire protection laws, enough seats-in-the-school laws, etc. If they are not of vital importance to women, what is?"

Miss Cranston, who is at present touring the circuit with her partner, Bryan Lee, has been active in politics for some time. She is a staunch Democrat and stumped not only for Governor Al Smith of New York, but also for Governor Cox of Ohio when he ran against the late President.

And Miss Cranston is among other things a special writer for newspapers in various cities. She has interviewed and recorded her impression of many illustrious people, including the late President Harding, the Duke of Connaught and Ramon de Valera of the Irish Republic.

Miss Cranston was born in Chicago, one of eleven children. She lost a brother and a sister in the war, the former being killed at the front and the latter dying as the result of overwork behind the lines in a base hospital. Miss Cranston was educated at St. Xavier's College in Chicago and went on the stage immediately after her graduation.

FLORENCE BENNETT.



Photo by J. Nash.

Appearing this week with Paul Cunningham at Loew's State Theatre.

PICTURE THEATRE OWNERS AGREE ON UNITED ACTION

Meet at Rochester and Decide to Organize National Legislative Committee to Look After Film Interests When Congress Convenes in Washington. Drive Will Be Made.

PLAN REPEAL OF SEAT TAX

Among Chief Objectives of Movement Are Killing of Admission Levy and to Prevent Passage of Bills That Would Prove Injurious to the Industry Throughout the Country.

By LOUELLA O. PARSONS.

UNITED action on the part of the motion picture theatre owners in the country to handle legislative matters at Washington in the next session of Congress was agreed upon at a meeting of national officers and board of directors of the Motion Picture Theatre Owners of America in the Hotel Seneca, Rochester, N. Y., yesterday. To further this project, it was agreed that the next meeting of national officers and board of directors be held in Washington in December, while Congress is in session.

At this meeting a national legislative committee will be named. The special work of the committee will be to care for the interests of the motion picture industry, effect a repeal of the admission and seat taxes and also prevent the passage of legislation detrimental to the welfare of the theatrical business.

The campaign in this relation will be conducted along business-like lines. Every Congressional district will be canvassed, and theatre owners and others will hold themselves in readiness to deliver addresses and handle any other line of work necessary to the consummation of the general purpose of the committee. Those present at the meeting in Rochester, aside from the local theatre owners invited to attend were Sidney Cohen, New York; Harry Davis, Pittsburg; C. E. Whitehall, Baltimore, Md.; R. T. Woodhull, Dover, N. J.; John Schwalem, Hamilton, Ohio; Ernest Herstmann Boston; Samuel Bullock, Cleveland, Ohio; M. J. O'Toole, Scranton, Pa.; Williams Bender, Indianapolis, Ind.; George Ackons, Philadelphia, Pa., and E. M. Fay, of Providence.

"Captain Blood" Bought.

The Vitagraph Company has purchased the world's rights to "Captain Blood," by Rafael Sabatini, the author of "Scaramouche." Like Ibanez, Sabatini is becoming more and more of a favorite with motion picture producers. The success of "Scaramouche," has contributed largely to this and the fact that the Sabatini novels lend themselves so easily to the screen. Associated First National has the film rights to "The Sea Hawk," and Richard Rowland expects to make that one of Firt National's specials this coming year.

"Captain Blood" is the latest novel by Sabatini and is one of his most successful. It is now in its sixth edition and is continuing to be one of the best sellers. Albert E. Smith, president of Vitagraph, who arrived in London last week, arranged for the purchase of the novel. The transfer of the rights to the story was made through Brandt and Kirkpatrick, the New York agents of Sabatini. The announcement of the purchase was made upon receipt of a cable from Mr. Sabatini, who agreed upon the price, which we are told, is enough to make all talk of economy in the film industry sound like idle gossip.

Mr. Smith expects to make "Captain Blood" a big special. It will undoubtedly be presented on Broadway with all the prominence of the $2 type of motion picture. As one of the oldest firms in the film industry, Vitagraph certainly has the good wishes of every one in the production of this picture, which it plans to make the most pretentious of anything it has ever done in all the years it has been in business.

Situation in China.

The Department of Commerce has made an interesting report on the motion picture situation in China. These reports are exceedingly interesting because they give the American film men an idea of the exact condition in the various foreign countries. They are interesting to the layman, too, because every one in the world wants to know just what is being done in the way of motion pictures abroad. Counsel Leroy Webber made the following interesting report:

"There are four high-class motion picture theatres catering to Europeans and Americans and the better class of Chinese, and four other theatres catering solely to the Chinese in Hongkong. Most of these give three performances daily, of two hours' duration, including Sundays. The price of admission ranges from twenty cents to $1 gold for those attended chiefly by the Chinese. The total daily attendances at all theatres in Hongkong is placed at 10,000.

"Approximately 60,000 feet of film is handled weekly in Hongkong. The estimate will also hold good for Canton, as the amount of film shown there is practically the same.

"Hongkong is the distributing center for South China. All films shown in the nearby cities are secured from local distributing agents. Films are usually exhibited in Hongkong first and later sublet to theatres in Canton and other places. A number of the theatres in Canton are owned by Hongkong firms.

"The largest proportion of the films shown are of American manufacture. The local theatres, which cater to the European trade, prefer films produced by the best artists, covering a wide range of subjects. Those catering to the native Chinese trade prefer serials and films of a urid or sensational nature. Films depicting romance do not take well with the Chinese."

Graf Replies to Rowland.

Max Graf, an independent producer and supervising director of Graf Productions, writes to make comment on the article recently written by Richard Rowland. Under the title of "Let the Exhibitor Decide," Mr. Graf says in part:

"I have read Richard Rowland's article with much interest, and I have also read the editorial comments about Mr. Rowland not speaking to the trade very often but hitting the nail on the head whenever he does." Being a producer of independent pictures and having so often become dizzy over the enormous sales quotas placed on my pictures only to be awakened a year or so later by the actual figures as submitted by my accounting department, I realize only too well that Mr. Rowland is right.

"I have also read the more recent comments. These made by producers who



Photo by Campbell.

MARION DAVIES.

Her picture, "Little Old New York," comes to the Capitol November 11 for a second Broadway engagement.

have taken the opportunity to proclaim, in hopes that their proclamations will reach the heart of the exhibitor, the high'y efficient manner in which they are making productions in order to save waste and make for the theatres golden avalanches that can be had for the price of the regular run of photo-play.

"Granting that all these gentlemen are perfectly right, I would suggest that this all-important question be referred to the exhibitor, who, after all, is the real backbone of the industry. If the fictitious sales values set on a picture are not met in actual dollars it is usually because the exhibitor realizes that the merits of the picture do not warrant his paying the price asked, and the salesman must either sell him at a lower price or turn the account over to his competitor and get nothing, which is, not so good. On the other hand, it is a well-known fact that the exhibitor usually is willing to pay a fai rprice for that which he really wants. He has to stay in business. But the exhibitor has his limitations.

"When producers start to ignore the exhibitor and start entering to that public which is sated with gaud and glitter as Nero was sated with blood, it seems to me that we are stepping on the danger line.

"Just what kind of pictures are going to build up the business of the picture theatre? This is the all-important question.

"We readtha t 'The Zero Hour' has been reached in Hollywood; that production has come practically to a standstill. Producers who have been spending a million dollars or more on a single production are waiting breathlessly for these great productions to determine the status of pictures in the future.

"If these pictures fail to make a profit the producers will have paid the price for an experiment that will show other producers the folly of such financial outlay.

"What if they succeed? As an independent producer, I intend to follow the procession and make that which the market calls for, no matter what the cost, but I cannot help thinking of the exhibitor. If we are to build this industry upon a firm foundation, if we are to have a substantial output for the product we make; if we are to expand in place of deteriorating, then surely we must give some most serious thought to just what sort of picture we must have for the building process and justt what pictures to avoid as stumbling blocks.

"Statistics show that about 80 per cent. of the motion picture theatres in the United States have less than a thousand seats. Thirty-five per cent. of these houses are not open more than four days a week. More than half of the entire number charge less than 25 per cent. for their top admission price. The average theatre overhead, exclusive of film rental, equals about 50 per cent. of the entire box office receipts, and under the present system of operating, the average theatre shows a rofit of little mor than 12 per cent.

"If we are to upbuild this business of ours and if we are to keep it on a firm foundation is it better to cater to the exclusive 10 per cent. and to the articulate theatres that kick us out the moment a film comes along, or, as we would we show better judgment by making pictures to suit the requirements of this struggling 90 per cent. whose theatres have been built upon their faith in the producers. Only 20 per cent. of the theatres showing pictures have orchestras and less than half of them have pipe organs. It takes a big musical setting to put over the sort of pictures the industry has become so vitally interested in of late.

While talking with a few they have stated that these big pictures will uplift the industry, play for big prices in the exclusive theatres and then 'clean up' for the average exhibitor a few months later. My exprerience has been that the man with a limited number of seats is compelled to give two performances a night to make his house pay and that he is one of the few whose patrons will stand for a "boost" in admission price once in a while; that his business does off just before and just after the big event to an extent that makes the total amount for his ticket sales at the end of the month just about the same as if he had let the big pictures go into the discard."

Clifton Goes to Texas.

Elmer Clifton has departed for Texas, taking with him the company of Fox players which is making the screen version of "The Warrens of Virginia." The players will come to rest at San Antonio, where all the exterior scenes for the production will be shot. San Antonio was selected for several reasons, the main one being that the United States army post there has been given orders by the Washington authorities to co-operate with Mr. Clifton in staging some of the Civil War battle scenes of the picture.

Among the featured players in the cast who are making the journey are Martha Mansfield, Wilfred Lytell, Dorothey Kingdon, J. Barney Sherry and Harlan Knight.

To Entertain Fredman.

The motion picture editors and writers are invited by the Associated Motion Picture Advertisers to attend a luncheon at the Cafe Boulevard to-day. An international open meeting is the program with Victor M. Shapiro as chairman, C. L. Yearsley as barker out. Henry McRae as speaker. Mr. McRae has recently returned from Siam, where he made a picture called "Suwan of Siam," founded upon an old Siamese folk tale. He will tel lof his adventures in producing this Oriental picture. Another guest will be Ernest W. Fredman, the London trade paper editor who has made so many friends for himself since he came to America. All in all, it should be a good meeting.

She Gets Two Offers.

If Hope Hampton decides that she does not want to do "Irene" for her next picture she ha stwo alternatives. She has bee noffere dthe part of Marie Louise, Napoleon's second wife, in a picture to be made in France under the direction of Abel Gance, director of "J'Accuse." The Napoleon picture, Mr. Gance has cabled, is to be made under the auspices of the French Government. There seem to be numerous pictures these days staged by the French Government. "Marie Antoinette" is the other picture with Norma Talmadge as th estar. Tom Terriss has also invited Miss Hampton to play the leading role in his next picture, "Bandellero," a Spanish romance.

Leaving To-day.

Joseph Schenck, who has been East for several weeks, will leave for the Coast to-day. Constance Talmadge, who came here wit hher brother-in-law, will remain for a feew weeks longer. She is giving a tea at the Ambassador on Friday afternoon for some of the newspaper people. Constance's teas are famous and are usually well attended. She has been having a gay time going to first nights and buying a lot of pretty clothes. What more could anybody ask?

Otto Signs New Contract.

Henry Otto has signed a new contract with the Fox Film Company for a long term of years. "The Temple of Venus" did the trick. After seeing the film, William Fox and Winifield Sheehan invited him to sign on the dotted line. Mr. Otto is leaving town to-morrow morning for Chicago to arrange for the presentation of his film in the Windy City Monday night. He has cut his picture, made changes and had something to say about the orchestration—so that when Chicago gets the "Venus" he feels it will have been carefully edited. Speaking of Mr. Otto and "Venus," when he first arrived in town his attention was attracted toward the statue of Venus, the godde s of beauty, in front of the library.

"I thought," said Mr. Otto, "it might be a good idea to get some shots of the statue for my picture, but she was so dirty I decided not to photograph her. Imagine my astonishment yesterday to see that she is being thoroughly scrubbed. Just to prove his point, Mr. Otto took the editor of this department past the library and, sure enough, Venus was getting a good scrubbing.

Mary Remains at Capitol.

"Rosita," Mary Pickford's picture, has done so well at the Capitol S. L. Rothafel has had to keep her there for another week. After breaking all records for herself at this theatre, it is but natural Mr. Rothafel should feel that he would like to keep the picture there for another seven days. "Rosita" helped the Capitol celebrate its birthday.

Baby Peggy Gets Job.

Babby Peggy, age 5, who has had to do all sorts of stunts since she reached town, undertakes a new one to-day. She will be the inspecting officer in Battery Park at guard mount of the Sixteenth U. S. Infantry, stationed at Governors Island. In that part of the ceremony that provides for the inspection of the new guard Baby Peggy will pass through the ranks and will observe the polished shoes, leather accoutrements, clean-shaven faces, brushed and pressed breeche and blouses and other annoying preparations the guard detail has to look to. She will then review the guard with the Sixteenth Infantry Band leading.

Was on Casualty List.

Sporting a cane and a lucr limp, Schuyler E. Grey, president of the Motion Picture Arts, Inc., is back at his desk after a ten-day absence on the casualty list. Mr. Grey fell from the stage of the Woodstock Theatre, Newark, N. J., in a house in which he is a partner, a fortnight ago, injuring his knee so badly that he has since been confined to his home with his leg in a plaster cast.

Picture Is Returning.

Those who missed seeing "Little Old New York," Marion Davies's latest picture, when it was at the Cosmopolitan Theatre, will be glad to know that it will play at the Capitol Theatre beginning Sunday, November 11. Although the picture was seen by thousands when it played at the new William Randolph Hearst theatre, there are many who did not see it. Often in the case of a picture of this kind there are many who want to see it again. We are among that number and we think it a nice way to play it, playing at Columbus Circle. "Under the Red Robe" will follow "Unseeing Eyes" at the Cosmopolitan Theatre and, of course, "Mary of Burgundy" will eventually reach the Cosmopolitan. "Mary of Zergundy," for the benefit of those who may not know it, is "Yolanda" with a new name.

HYLAN: "BEAT JESSE;" MEANS SUBWAY RELIEF

Mayor, Regaining Health, Lost in Fight for Transit Reform, Confident People Will Defeat Chief Republican Obstructionist.

FOLLOWING THE DEMOCRATIC ORATORS

By CHARLES C. FOSTER.

MAYOR JOHN F. HYLAN, rapidly regaining his health, which he lost, in a measure, fighting for the interests of the people, is deeply interested in the outcome of the election next Tuesday. One race in particular, that of Assemblyman George N. Jesse, in the Twenty-third district, interests him keenly—to the extent that he has sent word to beat this Republican obstructionist.

Mayor Hylan asks the voters to recall what he said to Jesse before the Assemblyman voted against the Walker-Donohue bill, why Jesse opposed it and why Jesse introduced a bill bearing his name to give a new lease of life to the Transit Commission, which has done nothing in two years to furnish transit relief.

Mayor Hylan asks now, as he asked Jesse, if he acted in accordance with the wishes of the voters of all districts in voting to retain Mr. McAneny, head of the Transit Commission.

The Mayor again wishes to know if Jesse continues in the belief that the unification scheme is a good thing, meaning the appointment of McAneny by Governor Miller, under the Knight-Adler law, to saddle on the city of New York all of the junk and antiquated surface transportation lines at a cost of five hundred million dollars. Mayor Hylan says McAneny's employment was to try to "put it over."

ALL ADMIT HIS FITNESS.



Judge Joseph M. Proskauer, popular with his profession and the people, is regarded as one of the strongest candidates ever named by a political party in New York.

ACKNOWLEDGED to be one of New York's foremost lawyers, Joseph M. Proskauer, on the Democratic ticket for the Supreme Court bench, is regarded as one of the strongest candidates ever named by a political party in this city. The guessers are saying he will lead in his race by 10,000 votes.

Indicative of his strength, Judge Proskauer is being supported by many well-known women identified with the newly-organized non-partisan Citizens Committee. Included in the number are many who normally vote the Republican ticket. They have discarded party lines to champion the cause of Justice Proskauer because of his exceptional qualifications. Women believe partisan politics should not play a part in a judicial campaign. Merit, they say, should determine the issue.

For more than twenty years Justice Proskauer has been an active trial lawyer. He was chairman of the Citizens Committee which had charge of Governor Smith's personal campaign in 1920 and 1922.

Henry W. Taft, president of the Association of the Bar of the City of New York, says of Justice Proskauer:

"In a very real sense the public is to be congratulated. Adhering to the highest ideals in its practice you have commanded the respect of your profession. By your learning and ability and energy you won for yourself at a comparatively early age a high reputation at the bar."

"Justice Proskauer's appointment by Governor Smith to the Supreme Court bench was welcomed by the press of New York, irrespective of party, as an unusually fit appointment because of his high professional standing and his very useful public works," is the tribute of the Association of the Bar of The City of New York.

THE Mayors of thirty-five cities in New York State, irrespective of party affiliations, are actively supporting the proposed Home Rule Constitutional Amendment. A statement signed by these officials says:

"Based on our experience in the management of municipal affairs, a careful study of its provisions from all angles, and the opinions of unbiased experts sought by the New York State Conference of Mayors, we believe that the amendment giving New York State cities home rule on matters of home rule should be approved by every citizen who desires good city government in New York State."

GROVER A. WHALEN, Commissioner of Plant and Structures, yesterday replied to the attack made by the Merchants' Association on his management of municipal ferries.

He said the association was unfair in its comparison between the municipal ferries and the railroad ferries and that the attack was pre-election campaign propaganda and an attempt to convey false and malicious impressions as to the management of the municipal ferries.

THE death of Stephen A. Nugent, Commissioner of the Board of Taxes, and for fifteen years Democratic leader of the Fourth Assembly district of the Bronx, caused deep grief when the announcement was made yesterday. Mr. Nugent, who died at his home, 1115 Boston road, the Bronx, late Tuesday night, and was due to a hemorrhage. He had not complained of being ill.

From 10 o'clock this morning until 10 o'clock Saturday morning the body will lie in state at the Jackson Democratic Club, 1376 Boston road, the Bronx. At the funeral Saturday morning at St. Augustine's Church requiem high mass will be celebrated. The Police Glee Club will attend the services. Interment will be in St. Raymond's Cemetery, the Bronx. Tomorrow night the Bronx Elks will hold a service in memory of their departed brother.

Mr. Nugent, 54, was born in the Fourth Assembly district. He had been identified with politics for thirty years. He sponsored a number of men who became active in New York public life. Among them are Surrogate Schulz, Supreme Court Justice Richard H. Mitchell, Municipal Court Justice Harry Robitzek, and Edward Polak, Register of the Bronx. He was a close friend of Charles F. Murphy and Governor Alfred E. Smith.

MAYOR HYLAN says the Jesse bill was not introduced to help New York City in transit relief, but solely to prevent the passage of the Walker-Donohue bill. It caused a transit deadlock, it continued the Transit Commission in power with Mr. McAneny directing its affairs.

Jesse, he says, more than any other man, prevented home rule in transit control and transit relief for the people. These things the WalkerDonohue bill provided.

Mayor Hylan has faith in the people that they will defeat Jesse next Tuesday.

Victory for the Democrats means, he says, better transit for millions of people who are rammed and jammed in subways. It means buses instead of surface cars.

JAMES W. WADSWORTH, JR., United States Senator, yesterday said he favored the entrance of the United States into the World Court with reservations, if the country is safeguarded.

The Senator says his approval is based on this country's protection against political entanglement.

LITERACY tests for voters, being conducted in more than fifty schools nightly from 7.30 to 9.30 o'clock, will end to-morrow night.

MURRAY HULBERT, Acting Mayor, Senator James J. Walker, Alex I. Rorke, judiciary and local candidates, will speak to-night at Leslie Hall, Broadway and Eighty-third street.

GOVERNOR SMITH will speak to-night at the Academy of Music, Brooklyn, and it is probable Senator Copeland will be on the program.

THE Democracy will whoop things to-morrow night in a joint meeting of the Sixth, Eighth and Twelfth Assembly districts with speaking in the public school building at Tenth street and Avenue B.

Governor Smith, Acting Mayor Murray Hulbert, Nathan Straus, Jr., the judiciary and local candidates will be there, reinforced by many thousands of the unterrified of that section of New York.

Mr. Hulbert will speak to-morrow night at Yorkville Casino, Eighty-sixth street and Third avenue. So will Senator Copeland, the judiciary and local candidates. This will be an outpouring of Sixteenth Assembly Democrats.

To show that he is in fine fettle, the Acting Mayor will deliver a speech at Liberty Hall, 138th street and Seventh avenue. So will Senator Copeland and Attorney General Sherman.

AT Hunt's Point Palace, on the Southern Boulevard, the Bronx, to-night, United States Senator Copeland, Attorney General Sherman and James A. Hamilton will address the Bronx Democracy.

Senator James Walker will be the principal speaker Saturday night at a meeting of the Monroe Democratic Club, 143d street and Willis avenue.

ORGANIZED LABOR continues to endorse all candidates on the Democratic ticket.

The latest is the Whitestone Association, of which Frank Laznorsky is secretary. This organization adopted a resolution naming each member a committee of one to get votes for the ten nominees for the Supreme Court.

PATRICK J. HAYES, Archbishop of New York, has given his unqualified approval of the proposition to increase the salaries of patrolmen and firemen to the living wage of $2,500 a year. He urges the citizens of New York to vote election day for this amendment.

UNDER the direction of John J. Martin, five squads of speakers in motor cars leave Tammany Hall every night at 7.45 o'clock to address voters in various districts.

Tammany found this system effective in previous campaigns. It has proved helpful this time on account of the unusual demand for meetings.

Chairman W. T. Collins of the Speakers' Bureau, scheduling meetings at central points, depends on Martin's clean-up squad indicator to attend to other localities.

The motor cars bear banners telling voters to vote in all squares of the Democratic emblem. The districts represented by the Republican Assemblymen, Jesse and Ullman, are receiving special attention. Among the motor car speakers are Erskine Johnson, John M. Lewis, Maurice Strasbourger, Frank J. Sullivan, George C. Norton, P. McGrath, John C. Daly, James O'Rourke, Ben Franklin, Morris Panzer and James G. Wallace.

THE phoenix Ingraham non-partisan campaign committee announced last night that former Republican Governors Charles S. Whitman and Nathan L. Miller, with George W. Wickersham, former United States Attorney General, have come out in favor of Mr. Ingraham, a Democratic candidate for the Supreme Court Bench, and are members of the committee working for his election.

Allen McCulloh is chairman of the committee, Ashbel P. Fitch is secretary and treasurer. Other noted Republican members include Joseph H. Choate, Cheardi Davis, Sherman Day, Richard F. Dwight, Austen G. Fox, McDougall Hawkes, Randolph Hurry, Frank C. Lauchlin, Albert Cass Ledyard, Franklin B. Lord, Arthur H. Masten, Landon P. Marvin, Albert G. Milbank, S. R. Shepherd, John D. Peabody, Alfred G. Reeves, Henry R. Taylor, Archibald G. Thacher, Howard Townsend, Richard Welling, William Williams.

The supporters of Mr. Ingraham say this is the most imposing campaign committee formed in this city in many years.

GOVERNOR SMITH was the chief speaker at the "Better Times" dinner last night at the Waldorf-Astoria. His speech related to housing conditions in State institutions. Also the State's program for child welfare and health. Bi-partisan views were used.

RUSSIAN ART SYMPHONY HELD OVER AT PALACE

Success of Director Phillip Pelz and Company of Thirty-four Insures Another Week.

S. K. HODGDON'S WIDOW DIES

Crescent Theatre, Brooklyn, Calls Off Sunday Vaudeville, Probably for Operatic Concerts.

By ASHBY DEERING.

So great is the success of the Russian Art Symphony, first presented at the Palace Theatre last Monday, that the organization of thirty-four artists—all of Russian birth—will be held over for a second week.

The musicians are all symphony orchestra veterans from Petrograd and their leader, Phillip Pelz, is as well known in Russia as is Walter Damrosch in New York. In the old days before the war Director Pelz and his Art Symphony Orchestra frequently appeared at royal command performances. He first came to this country for the Panama-Pacific International Exposition, where he conducted a massed band of 400 men. He is said to be the only director ever invited or permitted by the Sultan of Turkey to give an orchestral concert in his harem.

Vlasta Maslova, premiere danseuse, has been featured in the support of Pavlowa and of Theodore Kosloff and has made concert tours with her own company. Olga Kazankaya, soprano prima donna, is known to all Russia as "Olga the Nightingale." The comedy numbers in the act are the same as those given before the Czar at the Winter Palace in 1914.

The program represents the best in Russian music, song, ballet and dancing. It is the essence of the national art life of the nation and only what is exquisite and richly racial is offered. The Russian Art Symphony has rare artistic distinction and charm. No ideal of music or the dance is lowered in the slightest and this exposition of Russian art on its highest plane has met with the greatest popularity ever enjoyed by a musical feature at the Palace, which goes to prove that great music, great song and great dancing may be entertaining while maintaining the grand manner of former court life.



Photo by Apeda

FAY TEMPEST.

Appearing with Al K. Hall in his 1924 edition of "The Sap at the Stage Door."

Death of Mrs. Hodgdon.

Mrs. Annie Fallon Hodgdon, widow of the late S. K. Hodgdon, of the B. F. Keith Vaudeville Exchange, died suddenly yesterday of heart failure at her country home on Long Island. Mrs. Hodgdon was 59 years old and had been in poor health since the death of her husband.

She is survived by two sons, John H. Hodgdon and Raymond F. Hodgdon, both well-known theatrical men. The body is now at Campbell's and the funeral will be held at 10 o'clock tomorrow from St. Malachy's Church, where solemn high mass will be celebrated. The interment will be private.

Opera Concerts at Crescent.

The Sunday vaudeville concerts that were to have been booked into the Crescent Theatre, Brooklyn, by Harry Shea have been called off. It is reported that the Brooklyn Grand Opera Company, which has been playing intermittently at the Academy of Music over there, will occupy the Crescent for Sunday performances.

She Bet on Belle Ona.

Ona Munson writes from Paris to The Morning Telegraph under recent postmark that she has been having a marvelous time as the guest of Ailso Mellon, daughter of Andrew Mellon, who has been giving numerous parties.

"So I have become completely involved in a social whirl," says Miss Munson. "Went to the races Sunday at Longchamps and won quite a bit. They had a horse named Belle Ona, and thinking it was a hunch I put a bet on her, but when last heard of she was still running. What a namesake to have!

"Going to Nice and Monte Carlo tomorrow and stay the rest of the week."

"The Gringo" Next Monday.

Jose Ruben has made a one-act play out of "The Gringo," which was shown last season at the Comedy Theatre, and will make his debut in Keith Vaudeville at the Palace Theatre this coming Monday. Under its new title of "The Greaser" the little drama tells the story of a Mexican bandit in love with the daughter of an American miner. The final scene is said to be one of the strongest emotional episodes ever seen on Broadway. Ruben will be supported by an excellent cast.

Jose Ruben came to America in 1910 with Mme. Sarah Bernhardt. He made his debut on the English speaking stage in "The Garden of Allah." Following this he played a year with the Washington Square Players at the Comedy Theatre, where he created, among others, the leading roles in "The Poo Yarm" by Herman Bahr, in "Bashido" by John Masefield, and played Oswald in Ibsen's "Ghosts."

He then supported Mrs. Fiske in "Madame Sand," playing Alfred de Musset, poet and great lover. In 1919 he produced "Thy Name Is Woman" for William A. Brady, with Mary Nash starring, while he enacted the part of an old smuggler in her support. In 1920 Ruben portrayed the dashing Emilio Diaz, the morphomaniac, in Arnold Bennett's "Sacred and Profane Love." In 1921 he co-starred with Miss Clare Eames in "Swords," by Sidney Howard. In 1922 he appeared as Tito de Tuerto in Sophie Treadwell's "The Gringo," and in 1923 he co-starred with Eleanor Painter in "The Exile," which he also directed. His appearance at the Palace will be his first experience in vaudeville.

Booking Orchestras on Ships.

Arthur Blythe, of London, prominently identified with the booking business in England, has joined the staff of the Consolidated Orchestras Booking Exchange of 1595 Broadway, in the capacity of manager of the ocean and foreign entertainment department. He is now engaged in closing bookings with various ocean and river steamship lines.

Mrs. Earl Fuller, manager of the circus department of the exchange, has just returned from a successful booking trip throughout New Jersey, New York, Pennsylvania and Maryland, where she arranged for Winter season tours for the Biltmore Society Orchestra, now playing vaudeville, and Paul Specht's London Criterions.

Both orchestras will soon leave and will be booked, billed and advertised much in the same manner as vaudeville acts, except that they will play for dances in leading ballrooms throughout the aforementioned States.

Yi Quinn, of vaudeville fame, found herself in need of an orchestra for her act at 3 o'clock the other day. At 3.15 the Consolidated arranged for a hearing and at 4 o'clock she and the band were booked over the Keith circuit, probably establishing a record in the vaudeville booking business. The orchestra is known as Harl Smith and his "Six Kings of Rhythm" and had arrived in New York after a successful tour of the South.

Loney Haskell on Roosevelt.

Roosevelt Day was observed in all the Keith theatres. At the Grand, Philadelphia, Loney Haskell made a stirring address on the life and history of Theodore Roosevelt, which was received with loud applause. At the conclusion of Haskell's remarks and at his request the audience rose and stood in silent meditation out of respect for former President Roosevelt's memory.

Say It Fast, "Alkl" Hall.

Al K. Hall, who has been breaking in his 1924 edition of "The Sap at the Stage Door," addresses the following original communication to theatregoers: "Dear Mr. and Mrs. Patron:

"Meet Mr. Al K. Hall, the grotesque comedian. We may be smugglers, for the law does not permit the importation of alcohol, yet Al K. Hall (say it fast) is here again in all his glory. Our only alibi is that Al K. Hall has water on the brain, which makes him less than one-half of one per cent. in strength. But not so in comedy, dancing, pantomime and general fun-making. Mr. Hall's ratings in those branches register 100 per cent.

"Those who remember the work of Mr. Hall will no doubt welcome his return to vaudeville in the 1924 edition of the 'Sap.' He is appearing in the role of a stage-door Johnnie, so if you have to laugh, prepare to laugh them now."

Mr. Hall is supported by Stanley Mack, Fay Tempest and Genevieve Blair. The time of the act is twenty-four minutes.

Psychology of Laughter.

"Humor in vaudeville is not dependent upon slang, profanity or bad English," declares D. D. H.?, the mysterious professor from a Middle Western university, who is now appearing in Keith vaudeville.

"The ancients discovered that the most irresistible cause for laughter was pain—suffered by some one else. I made the same discovery in my classroom. I had a big class of very nice young men, sons of well-to-do Middle Western farmers, bankers and lawyers. They were keen, alert, interested in psychoanalysis and what I had to say on the subject. My course was one of the most popular in the university, and I was accounted a success. I was earning $125 a month.

"Now, I noticed in the classroom that no matter how intent the students were upon the subject, if I changed to make a slip of the tongue, if I stumbled and fell in mounting the platform, if my glasses flew off and smashed, if any one of a hundred and one awkward accidents happened, the whole classroom rocked with laughter.

"Every other college professor has noted the same thing. Most of them are still lecturing. But that $125 a month set me to thinking. It was evident that people cared little for knowledge and much for laughter. So I took my experience of the classroom to the Keith Vaudeville Circuit. In my little talk I use no slang. I speak in the English of the classroom. I do not even raise my voice. But the men and women out in front laugh exactly as the boys in college used to, at every little break. So for the present I shall 'mind the trains rather than train the minds,' as President Elliot of Harvard advised."

Venture in Domestic Science.

Kate Elinore, the brazen and forthright comedienne who has been playing Keith vaudeville off and on—mostly on—for the last thirty years, had a sudden ambition one day last Spring to become a domesticated female. The "woman's-place-is-in-the-home" stuff sort of got her, she tells with a rueful smile, and she decided that from then on she would make her own clothes.

"We were playing Cincinnati," Miss Elinor recounted, "and we passed a department store, in the window of which was displayed a new device for easy home dressmaking. You know, 'Use our patterns and make a dress in an hour.' Well, that got me all excited, and I said to Mr. Williams, 'Sammy, come in and help me pick out some material. I'm going to save lots of money by making my own clothes.'

"Sam offered a mild cheer and we dashed into the store, bought several yards of beautiful black satin and a pattern—size, oh, well, never mind what size. Then I went back to the hotel and got to work.

"True to the statement, the dress was finished in an hour. And it looked it. It was the world's worst looking costume when I put it on. You couldn't tell whether I was going or coming. Of course, I couldn't wear it, but some instinct made me preserve it. I put it in the bottom of my trunk and forgot about my dressmaking aspirations.

"The sequel to this story came a few weeks ago, when I started reading the script of my new sketch, 'House Hunting.' Sam was reading it aloud to me, and the first words the husband says to his wife are, 'How many times did I tell you not to make your own clothes.' Naturally we both howled, and I had an instantaneous inspiration. I dragged my masterpiece out of the trunk, and lo! it is now a very important part of my new characterization. By the simple process of adding a fold of poisonous-looking green velvet to the bottom of the skirt, it is perfect. So my venture into domestic art was not in vain.

Miss Elinore and Mr. Williams, supported by a company of three, are doing the sketch that was originally done in "The Music Box Revue" by Sam Bernard, Florence Moore and William Collier. The original version was written by Tommy Gray, and was rearranged for vaudeville by Edwin Burke.

GRAHAM BROTHERS HERE TO PROTECT F. B. O. INTERESTS

Arrival May Have Something to Do With Fight Which P. A. Powers Is Reported to Be Prepared to Wage for His Interests in Company Next Week.

MAJOR THOMPSON APPOINTED

It Is Understood in Film Circles That Powers Objects to Manner in Which His Successor Was Named—Said to Hold $800,000 in Notes Against the Company.

By LOUELLA O. PARSONS.

SIR CECIL GRAHAM and his brother, Fred, of London, arrived in this city last Saturday to give their personal attention to the F. B. O. Company. They are the largest stockholders of this organization and have about $5,000,000 invested in it. Their coming probably has something to do with the battle which, it is reported, will be waged when P. A. Powers begins fighting within the next week. Mr. Powers slipped into town a few days ago from the Coast and has not been accessible to any one. We tried to reach him on the telephone to get a verification of the story that is now being circulated that he intends to put up a fight for his rights in the F. B. O., but at his home the maid who opened the door said he could not be disturbed.

It is said that Mr. Powers, owns the brick building at 727 Seventh avenue, where the F. B. O. offices are located and that he has $800,000 in notes against this company. However, we cannot print this as news, because it is only a part of the gossip that one hears along the Rialto, but it came to us from such an excellent source, we have no hesitancy in printing it.

It also was impossible to reach Sir Cecil Graham or his brother at the Hotel Biltmore, where they are stopping, but we learned that they were registered there and are here to protect their interests in the film business which they control. Major Thompson, who was recently appointed to take the place of Pat Powers, has been the Graham representative in this country for a long time and is conversant with their affairs.

Mr. Powers, it is said, takes objection to the manner in which some one was put in his place.

The A. M. P. A. Luncheon.

Two speakers divided the attention of the guests yesterday at the Associated Motion Picture Advertisers' weekly luncheon. One was Ernest W. Fredman, the British trade magazine editor, the other Henry MacRae, who recently returned from Siam with a picture showing the customs of that country.

Mr. Fredman, in a speech, interspersed with much humor, gave some of the reasons for the backwardness of the British film industry. One of the points that he stressed was that the trade receives little or no support from the daily papers of that country. He declared that, with one or two exceptions, the films are entirely ignored by the press. A paper that carries half a column of motion picture news twice a week is the exception rather than the rule, he said.

Mr. Fredman also made fun, in a mild way, of American exploitation methods. He cited the instance of Horace Judge, who is at present representing First National in London. By way of explanation, he said that prisoners in the English penitentiaries are not treated with the same degree of consideration and kindness to which our convicts are accustomed. Mr. Judge, he said, gave a showing of the First National picture, "Mighty Lak' a Rose," which deals with prison life in America, for a gathering of convicts in one of the largest British institutions, thereby ruining the morale in the penitentiary for some time to come. Matters were not improved when Mr. Judge engaged a singer to warble "Home, Sweet Home," and then give as an encore "Abide With Me."

Mr. MacRae told of some of his interesting experiences in making a picture of Siamese life and institutions. In the filming of his new work he was aided by King Rama IV and the Government. He declared that it was somewhat astonishing to find that His Majesty had fifty-two automobiles, including Rolls Royces and other expensive makes with which to negotiate the six miles of good road in and about the capital. The king is even more open-handed in the matter of wives, having three hundred of his own and eight hundred left over from his father when the former king died. The producer was one of the few men to be allowed within the harem, where films were taken of the existence of the royal spouses. Mr. MacRae said that sanitary conditions in Siam were of the worst, leprosy and other diseases being found on all sides. The climate was almost intolerable to a white man, a year being the longest period of time it was possible for the whites to remain in the country without serious results.

At the end of the speeches Harry Wilson brought in Baby Peggy and introduced her to the gathering. Speaking for the child, Mr. Wilson said that he hoped only good things would be said of her, to which Baby Peggy replied: "I guess so."

Luxor Film at Columbia.

The Luxor Corporation's picture, "The School for Scandal," has had the honor of being chosen by the Columbia University Club's entertainment committee as its first film on a program of the season's entertainments. The showing will take place on the evening of November 8 at the clubhouse.



Photo by Lewis Smith.

MARY EATON.

Who makes her screen debut in "His Children's Children," which comes to the Rivoli next week.

Harry Spoor Home.

Harry Spoor, brother of George K. Spoor, is back in this country once more and is at present in Chicago on his first visit since 1916. Harry was once treasurer of McVicker's Theatre in the Windy City, at the time when "Sandy" Dingwall and Sol Litt operated that house as a dollar dramatic institution. Mr. Spoor left this country as the foreign representative of the old Essanay Company, introducing some of the first Charlie Chaplin films in England and on the Continent.

Since that time he has made a fortune abroad and is now supposed to be the owner of several valuable properties in London and is also proprietor of one of Berlin's best-known motion picture theatres. An interesting sidelight on his Berlin purchase is the fact that he bought the house when marks were at the high level of 2 cents apiece, paying a small amount in cash. Since then he has cleared off his mortgage on the establishment, buying marks at various millions to the dollar.

Harry Spoor has returned to see his brother's new three dimension films, which have been causing a great deal of comment since their first showing some months ago. It is probable that in the event of their success in this country he will be appointed to exploit the new stereoscopic films abroad.

Prominent Exhibitors Here.

Charles O'Reilly had a busy time yesterday entertaining Col. Henry B. Varner of Lexington, N. C., and Col. H. A. Cole of Texas. Both of these gentlemen are large theatre owners in the South and they stopped here on their way home from a meeting in Washington. They were at the headquarters of William Brandt of the New York Motion Picture Theatre Owners, where many questions of interest to exhibitors were discussed. Neither Col. Varner nor Col. Cole had anything to say on the present situation among the exhibitors.

Allan Holubar Convalescing.

Allan Holubar, who has been critically ill in St. Vincent's Hospital, in Los Angeles, where he has had a major operation performed, has passed the crisis and is now on the road to recovery. His physicians promise that he will be able to resume work on "The Human Mill," his first picture for Metro, which was interrupted by his illness.

Paul Bern With Warners.

Paul Bern, who was associated with the Goldwyn Film Company as scenario editor for a long time and was a very well-known writer of motion picture scenarios, has been engaged by Warner Brothers on a long term contract to write for the Sydney Franklin productions. Hans Kraely, who wrote the Lubitsch scenarios in Germany, has also been engaged by Warners to write. While we are on the subject of Warner Brothers, Lou Marangella, who recently went West to take charge of Warner productions on the Coast, has resigned and is no longer connected with them.

To Release Through Selznick.

William B. Brush, who has been associated with Thomas H. Ince, will make a series of productions for the Selznick Company, among which will be Kingsley's "Water Babies." The first on the list to be completed will be "The Price of a Party," by William McHaarg. He was on the Ince lot while "Anna Christie" was in the making, and reports that Mr. Ince has a real picture.

Leaves for the Coast.

Finis Fox has gone back to Los Angeles to begin work on his next picture, "The Woman Who Sinned." Before leaving for the land of the silent drama, Mr. Fox made arrangements for the release of his picture, "Bag and Baggage," which Selznick will distribute.

Another Dance.

Now is the open season for entertainments and dances. The Goldwyn Club, composed of the employees of the organization, will hold its annual entertainment and dance at the Hotel Pennsylvania on November 23. We are told by the enthusiastic young man in charge that this is to be a big affair and that no one can afford to miss it.

They Don't Miss a Trick.

Our mail these days seems to be composed largely of Baby Peggy's doings, sayings and life. Either Baby Peggy is

Ernest W. Fredman and Henry MacRae Claim Chief Attention at Associated Motion Picture Advertisers Weekly Luncheon—Discuss the Industry in England and Siam.

LUXOR PICTURE COMING

"The School of Scandal" to Be Shown at Columbia University Club's First of Series of Entertainments During the Season—Harry Spoor Back in This Country.

talking over the radio, or she is appearing at a department store, or she is presenting Baby Peggy Dolls to some one, or she is writing a letter of sympathy to the mother of a lost child. Remarkable child, we must say, to be in on so many things. We wonder when the little girl sleeps. If we were in young Peggy's place, we would join a union and strike. Five-year-old children, whether they are stars or just anybody's child, should not have to have so much responsibility. Probably it is not a responsibility. In fact, she may love it all, but we do hope that they are going to give her a little chance for recreation. Too much work and no play is bad for any one. While we are speaking of being overworked, we might mention Baby Peggy's press agent. Some press agent. He never misses a trick.

Barbee in Bankruptcy.

Word comes from Chicago that William S. Barbee, veteran in the entertainment field, and the builder of the well-known Barbee's Loop Theatre in Chicago, has filed bankruptcy papers, listing his liabilities at $232,550 and assets at $100. It will be remembered that the old Barbee Loop has recently been rebuilt by William Fox and renamed the Monroe, where Fox pictures are now having first-run and advanced price presentations. The statement of Mr. Barbee's liabilities list $20,000, due to architects who designed the Loop Theatre, and 550 shares of stock in the old theatre company are listed as worthless. The chief claims against Mr. Barbee are for interest, rent and taxes, the total for these coming to $187,000. It is understood that the new Monroe, under the Fox regime, is not affected by the Barbee situation.

Shh! Spooks!!

If the members of the Capitol Theatre staff are on speaking terms it isn't the fault of the Hallowe'en party which all the members of the organization attended from the smallest page boy to S. L. Rothafel, the master of them all. At the hour of midnight when the spooks are heard and the ghost walks, all the employees of the theatre assembled on the mezzanine for general merry making. No sooner had they partaken of their mede of refreshment than Yancha Buschuk, first 'cellist, proceeded to give imitations of the conductors and the dancers, and no sooner had he contributed his histrionic bit than Tommy Dowd took up the cue and gave his famous imitations of Gambarelli, Niles and Axt; in fact, any one who had not been caricatured by the nimble Buschuk was made fun of by the versatile Dowd. There was such pirouettings that even the ballet had reason to be jealous. So great was the talent discovered during the informal gathering that Rothafel remarked: "What is the use of paying for talent?"

At the Rivoli.

The long expected Sam Wood production of "His Children's Children," based on the novel by Arthur Train, will come to the Rivoli next week. In addition to Bebe Daniels, who plays the leading feminine role, this picture will mark the debut of Mary Eaton on the screen. Others in the cast are Dorothy Mackaill, James Renny and George Fawcett.

Scouting for a Picture.

While we are on the subject of overproduction, it is interesting to know that the Cameo has been searching for a picture for next week for the last few days. "Drivin' Fool" is leaving Saturday night and it is necessary to get a successor. Up to date nothing that B. S. Moss considers good enough to go into his theatre has been located. When we consider all the over-abundance of films, this is an interesting state of affairs.

SAYS FRANCE FAVORS TWELVE-MILE TREATY

Director Bordes Believes Republic Will Follow England in Making Booze Compromise.

That the French Government, by cooperating with the United States, will in all probability come to a similar understanding as that of Great Britain on the ship-liquor question whereby the French liners will also be privileged to bring sealed liquor into United States ports was the opinion expressed by Antoine Bordes, general director of the French Line in America, who returned on the steamship Suffren yesterday after three months absence in France.

When informed of the liquor treaty now under negotiation between England and the United States, he declared that it is probable that France has an understanding with the United States Government and that the same privileges granted to England will also be extended to his country.

Questioned as to what his attitude would be in the event that his government had not stepped to obtain the privileges of bringing liquor under seal into United States Ports, he replied: "I will probably request the French Government to confer with the government of the United States in order to obtain the same concessions."

The head of the French Line was interrogated regarding the financial standing of his company, to which he replied that "Although the French Line ad passed a 5 per cent. dividend on March 31, 1923, the line had enjoyed a very prosperous yard and undoubtedly would pay another dividend of from 5 to 6 per cent. next March and would pay the back dividends as the earnings increased.

HEARST'S JUDICIAL FIGHT IS A GOOD-BY GESTURE

In Other Days, Fortified by Organized Following, Editor Exercised Power—Single-Handed His Attack on Democratic Ticket Is Negligible.

SMITH TO MILLS: "STICK TO THE RECORD"

By CHARLES C. FOSTER.

THE success of William Randolph Hearst as an editor and publisher, internationally known, no longer is to be confused with his success as a politician, even to a remote degree, so far as concerns the situation in New York, metropolitan or State.

The futility of his vicious attack on the ten candidates for Judges of the Supreme Court, apparent from the beginning, is emphasized in the ads, published in the Hearst organs, that the Democrats have abandoned the fight on the Republican Assemblyman, George N. Jesse, as well as other Assemblymen, in order to enter into a trading combination with the Republicans to save the judicial ticket.

Such a situation is ridiculous. Conditions do not warrant anything of the kind for the reason that the tide is incoming for the Democracy.

Never has the Democratic party been more active in its determination to capture control of the Assembly. The fate of the party is at stake in the adoption of the policies of Governor Smith, approved by a tremendous majority in his last election and blocked by the Republican Assembly in the Legislature. For this alone Governor Smith is making a personal fight and Tammany is straining every nerve to contribute to the victory.

The Hearst papers have conducted an exclusive assault on the Democratic judicial nominees, ignoring the Assembly contests except to say that the Tammany organization intended to sacrifice Assemblymen to elect judges. Strangely enough the attack has centered on perhaps the strongest and most eminent aspirant for Supreme Court honors.

TYPICAL JUDICIAL NOMINEE.



Lawyer, Assemblyman and Senator Salvatore A. Cotillo is credited with having done more for immigrants than Congress or any Legislature has done in years. He adds great strength to the Democratic judicial ticket.

ONE of New York's most distinguished Italian citizens is Salvatore A. Cotillo, Democratic candidate for the Supreme bench.

Admitted in 1912 to practice law, following his graduation from Fordham University of Law with the degree of LL.B., he has since been advancing steadily in his profession. Long ago he was selected by the Italian Government as its legal representative in New York. For five years he has been counsel for the Italian Consulate General of New York as well as attorney for the Bank of Naples.

Five times he was elected to the New York Assembly. In 1910 he was sent to the State Senate, being re-elected in 1920-22. He sponsored the Widows' Pension, Workmen's Compensation and Private Banking laws.

Senator Cotillo's professional and public career has received recognition from officials at home and abroad. Commended by President Wilson, Ambassador Page and Senor Marconi, he was decorated as Knight Commander of the Crown of Italy after he had been designated in May, 1918, by the United States Government to tour Italy on a diplomatic mission.

In 1920 he received from Manhattan College the honorary degre of Master of Arts. In 1921 he was again decorated by the King of Italy as Grand Officer of the Crown for his work among citizens of this country of Italian birth. In September, 1922, the Senator was elected grand master of the Sons of Italy, an organization with 150,000 members, 40,000 of whom are in the State of New York.

Senator Cotillo is chairman of the State commission to examine laws relating to child welfare. He has been active in checking exploitation of the foreign born who desired to send money and steamship tickets to relatives in Italy. He is credited with having done more to protect immigrants than Congress or any Legislature has done in years.

As chairman of the Joint Legislative Committee to prevent expolitation of immigrants he has the co-operation of more than 200 civic organizations.

Senator Cotillo has been endorsed by the Association of the Bar of the City of New York.

HARBOR craft yesterday shrieked their welcome to the newest addition to the city's fleet of ferry boats, the W. R. Hearst, which made her maiden voyage between Thirty-ninth street, Brooklyn, and South Ferry.

The craft, built at Mariner's Harbor, Staten Island, was accepted by the city two months ago. The craft is said to be the fastest in the harbor. It accommodates 2,000 passengers and has auto-mobiles.

THE Allied Business Men's Protective Association, of which Joseph S. Schwab, former State Tax Commissioner, is president, has announced that its board of directors had adopted a resolution favoring the referendum calling for an increase in the salaries of first grade patrolmen and firemen to $2,500 a year. The resolutions also voiced approval of the municipal home rule bill and the proposition for a bond issue for State institutions in order to care for wards of the State.

THE impression continues to exist that Comptroller Craig will endeavor to obtain an injunction restraining the Board of Estimate and Apportionment from transmitting to the Board of Aldermen the 1924 budget, adopted Tuesday night. Without his affirmative action the budget, amounting to $375,408,000.08, cannot become effective.

The Comptroller issued a long statement yesterday assailing the lavish extravagance of those responsible, directly or indirectly, naming "Hylan, Hulbert, Hearst, Hirshfield and Haag."

THE Transit Commission has fixed a public hearing to be held at the offices of the commission, 49 Lafayette street, Manhattan, on November 21, at 10.30 A. M., when several propositions as to grade crossing abolition will be taken up.

The Legislature appropriated $500,000 at its last session as the State's one-quarter share of the cost of eliminating grade crossings.

THE venom displayed in the Hearst papers toward Judge Joseph M. Proskauer has served to arouse the resentment of Jews who have rallied to his support irrespective of party affiliation. Mr. Proskauer's integrity and popularity has attracted strength from leading Republicans and women prominent in social life. His supporters are growing in numbers. It is safe to assume he will lead his ticket.

Instead of hammering at a weaker link in the chain with a probable chance of lessening its strength, the attack on Mr. Proskauer has had a reverse effect.

Mr. Hearst's day of political power prevailed in the time he had a political organization, beginning with its inception in 1905, ending in 1922.

In the first year the Hearst Independence League exerted power and punch, with the Hearst newspapers sounding the battle cry. The League had, in the years of its existence, such leaders as the late L. J. O'Reilly, James A. Donovan, now clerk of New York County; Edward T. O'Laughlin, Deputy Commissioner of Markets; Thomas Mulcahy, the late Max F. Ihmsen, Melville J. Pallister, John J. Hopper, former Register of New York County and a candidate on the Hearst ticket for the Governorship; Clarence J. Shearn, who resigned from the Supreme Court bench, now attorney for the Public Service Commission; Col. Bidwell, Commissioner of Weights and Measures; Dr. J. H. Byrne of the Comptroller's office and Edmund R. O'Connor of Brooklyn, who was Commissioner of Records.

DIRECTED at various times by these men, the Independence League commanded a following great in its influence and voting strength.

The Hearst following has not mutinied; it has joined the enemy. An effort to call the league together would get the echo of loud laughter.

The Hearst fight on the Democratic nominees for the Supreme Court is looked upon by Tammany and Governor Smith as the good-by gesture of a retiring general. To Democrats say the Hearst attack has been in the nature of a comic opera revolution, with the curtain about to descend for the final performance.

MURRAY HULBERT, Acting Mayor, yesterday reappointed Joseph Haag assistant to the Mayor. Mr. Haag, 70, retired Wednesday midnight because of the age limit. His term of service had occupied fifty-three years.

Mr. Hulbert paid a tribute to Mr. Haag, saying no official act had afforded him greater personal pleasure than the reappointment of Mr. Haag. His vast knowledge of New York's gigantic municipal machinery had often received the praise of those in official life, Mr. Hulbert said, and it was frankly acknowledged by him. Mr. Haag's reappointment, it was stated, evidenced that the President of the Board of Aldermen in no way felt that his official jurisdiction had been infringed upon.

OGDEN L. MILES, Congressman, in a recent speech attacked Governor Smith's campaign in 1922 as being founded on "bunk," relating to the beer and wine controversy. Governor Smith wrote a letter to Congressman Mills showing that he, personally, was not chargable with any misrepresentation. Congressman Mills replied stating that the Governor should have corrected the misrepresentations made by members of his party.

Under date of October 22 Governor Smith further replied to Congressman Mills pointing out the misrepresentations made by the Republican party in the present campaign and suggesting that Congressman Mills correct them.

Congressman Mills replied October 24, defending the statements made by the Republican State Committee.

Governor Smith yesterday replied categorically to the points raised by Congressman Mills. The Governor sets the record straight and, in the kindliest fashion advises the Congressman to campaign on that record.

The Governor expressed resentment over "the little hangers-on around the Republican State Central Committee who misinformed Mr. Mills, placing him at a disadvantage."

FORMER classmates of Justice Joseph M. Proskauer, graduated with him from Columbia University in 1886, are actively campaigning for his election to the Supreme Court. In a statement addressed to Columbia men and signed by Rogers H. Bacon of 30 Broad street, Dr. Everett W. Gould of 47 East Fifty-seventh street and Edward H. Daly of 261 Broadway, all of the class of '86, Justice Proskauer is described as eminently qualified in every way for the Supreme Court bench. The statement, in pamphlet form, has been widely circulated among those who graduated from the university.

"THANKS to Governor Smith, the Democratic judiciary candidates, certain of success, are now doubly certain of victory. The Governor, at the great rally in Tammany Hall, got a good laugh on all the opposing candidates," said James J. Hoey, chairman of the Democratic Judiciary Campaign Committee.

"Now that we have reached the facetious stage of the campaign, the voters may expect to have a good laugh on the entire Hearst-Koenig ticket every day until the Democratic victory next Tuesday.

"A new element of humor was introduced Wednesday when the political record of the judicial acrobat, William J. Millard, came to our attention. The records show that in 1913, 1914, 1915 and 1916 Mr. Millard registered as a Progressive. In 1917 he got a job as an Assistant Corporation Counsel under the late Mayor Mitchel and then registered as a Democrat.

"When he lost his job there he started to register in 1918 as a Republican and continued to do so until 1922. In 1923 he hid him under the Hearst-Koenig banner. The records of some of the other candidates on the Hearst-Koenig ticket are not without their humorous sides."

"HOUSE HUNTING" ACT IS SUPERIOR TO RENT LAWS

Kate Elinore and Sam Williams; "The Wrecker," by Ray Hodgdon and "Dance Creations, 1923."

ON BILL AT FIFTH AVENUE

N. V. A. Social Season to Open With "Fred Stone Night" in the Clubhouse.

By ASHBY DEERING.

Kate Elinore and Sam Williams will not have to worry over house rent so long as they continue in the sketch called "House Hunting," which was a success of the first "Music Box Revue" and has since been played in vaudeville. It was on the bill at Proctor's Fifth Avenue yesterday, and it will probably continue to be a feature act long after the rent laws have been abolished. The conversations of husband and wife with two different types of the genus janitor over the terms and conditions of a lease are hilariously sarcastic. The father tells his elongated son, "You look like a human broadcasting station." The janitor calls the same youth "that unboxed sardine."

When the janitor announces that animals are not allowed in the apartment house, the wife fairly shrieks, "Don't you call my children animals."

"You can't fool me," the janitor retorts, "I've worked at the Hippodrome."

Shooting the Children.

When it comes time to shoot the boy and the girl to get rid of them, the children do a pair of flip-flops on the stage that are excruciatingly funny, despite any parents' abhorence of such a desperate remedy for the situation.

"The Wrecker" is a new comedy playlet in two scenes, by Ray Hodgdon, son of the late S. K. Hodgdon, of the Keith Vaudeville Exchange. In the cast are Stevens DeWolfe as Tom Stevens, Antoinette Crawford as Grace Stevens, his wife, and Grace Fox as Mrs. Temple, her mother. The mother-in-law to Tom is "the wrecker" in the Stevens home.

She regards it as her mission in life to make trouble and she sets about the task with great ingenuity. Thus, when the girl expostulates, "I don't want Tom to be miserable," her mother exclaims, "He's got to be miserable!" Finally both together proceed to make him so.

Depending entirely upon the delivery of lines to make this one-act play appreciably worth while, it is a pleasure to notice that it gets over with much applause.

New Dance Revue.

Earl Lindsay's "Dance Creations of 1923" are in seven scenes with Sibil and Gladys Foochee, Walter Booth, and a little company including Laina Cloutier, Charline Essley, Dorothy Waterman, Estelle Mason and Cecile Sanker. All of the girls are pretty and exceedingly graceful dancers. The Foochee Sisters sing a duet with their own banjo accompaniment, which reveals them as a highly promising pair. Their talents are already most desirable.

Walter Booth dances with several of the girls separately and in the ensemble, all of them showing speed, buoyancy and precision in a variety of styles. The revue is handsomely staged and the costumes are quite fetching.

The El Rey Sisters appear in a novel roller skating act, making their changes of costume in a three-sided dressing room, which reveals the process to the admiring gaze of the spectators. They do jazz dances on the rollers and sweeping movements with their shapely legs, preserving remarkable poise and adroitness.

Stage Moon Won't Behave.

Smith & Strong, singers from the Far West, one dressed as a cowboy and the other in the regalia of an Indian chief, give several well-chosen selections. The stage set is a scene of mountain and lake with a calcium moon, which acted more like a comet, jumping about from one location to another and sometimes disappearing altogether during the duet, "Just a Song at Twilight."

Shelton Brooks, song writer and composer, who wrote "The Strutters' Ball" among other things, did his well-known blackface "single" turn with the unction of a true artist. There are few singers of darkey songs who can compete with Brooks and none who excel him on the vaudeville stage. His stories and his shuffling feet won great applause. His best song number was his own "Darktown Has a Great White Way."

Another Popular "Single."

Mabel Burke, using motion picture illustrations, sang "When You Walked Out Somebody Else Walked Right In." She has an unusually fine voice and is especially felicitous in this little act, which has been popular for a long time.

Fenton & Field do a blackface singing, dancing and talking act far from ordinary and are thoroughly at home in the realm of comedy.

Hap Hazard and Mary open the bill with a wire act. Hap skips a rope and climbs a ladder on the wire. The girl, though not so adept in this sort of work, is a talkative and attractive young person who wins instant favor with the audience.

"Fred Stone Night," Novembre 16.

The club spirit of the National Vaudeville Artists will have continual expression this season in a series of clown nights and social entertainments at the N. V. A. clubhouse in Forty-sixth street,



Photo by National.

GERTRUDE BARNES.

Appearing in an act called "A Gale of Mirth, Melody and Fashion," written by Blanche Merrill.

beginning with "Fred Stone Night" on Friday, November 16, when the president of the club, with Dorothy Stone and the other members of the big cast of "Stepping Stones" will appear in a specially arranged carnival of clowning. R. H. Burnside, in collaboration with Mr. Stone, is making ingenious preparations.

An elaborate supper will be served at which a score of representative newspaper men will be guests of honor, and, besides the usual high jinks of N. V. A. clown nights, there will be dancing and the usual impromptu carnival of volunteer stunts by the members.

The rush for table reservations has already taxed the capacity of the great dining hall and adjacent salon, and every member of the N. V. A. within striking distance of Broadway is determined to be "among those present." With the exception of the specially invited newspaper writers, "Fred Stone Night" will be strictly a club affair, the opening of what promises to be a busy social season for the members, and, as Secretary Chesterfield says: "An evening's jollification with the whole N. V. A. family taking part and not a serious moment, or a dull second from start to finish."

"Fred Stone Night" is to be the beginning of the liveliest social season in the history of the N. V. A. It will be followed throughout the Winter by equally eventful "nights" at which the members and their families may give vent to that fraternal enthusiasm and club spirit which have reached high tide in the N. V. A. Club during recent months, distinguishing it among all other organizations of the theatrical profession. For these gala occasions "everything is reserved" and at each one of them the only "outsiders" present will be the specially chosen guests of the members.

Harmonica Band Novelty.

A real novelty for a vaudeville theatre is promised at B. F. Keith's Prospect, Brooklyn, on next Monday night, when a harmonica band will be featured, the first, so far as is known, ever to appear in a New York variety house. The band will number fifteen men, each of whom is said to be an expert player. Ted Newkirk is the director.

One of the features of the concert will be the playing of a harmonica seven feet long by four men. This is said to be the largest instrument of its kind extant, and the combined windpower of its four players is said to give amazing effects. The band will appear as a special attraction in a harmonica contest.

Return to the Palace.

Van & Schenck, in new songs and comedy, will be headliners on next week's bill at the Palace, while Lewis & Dody and Jocko, the talking crow from the "Follies of 1923," will be extra added features. Jocko likes vaudeville better than revue work, where he was embarrassed by the attention of the Ziegfeld chorus, asking to tell fortunes.

Invents "Yawning" Saxophone.

Ted Weems, leader of Weems Brothers' Orchestra, a Paul Specht unit, is the inventor of a "yawning" saxophone, which promises to do wonders in the dance orchestra field. Weems hit on the idea while playing at the Trianon Dance Palace, Newark, recently.

Will Imitate Duse.

Cecilia (Cissy) Loftus will return to vaudeville at the Palace Theatre Monday, November 12, in a recital of new imitations of the reigning women stars of New York and London, including Duse.

Concerts at the Colonial.

The Keith Circuit will continue to give Sunday matinee and night concerts at the Colonial Theatre, which has been leased for a legitimate attraction during the week. The first concerts under the new arrangement will be given this coming Sunday, when Van & Schenck, Paul Specht's Band and other famous headliners will entertain.

ELSIE JANIS SINGS IN FIRST CONCERT

The first official appearance of Elsie Janis as a concert artist was the occasion of drawing a considerable audience into Aeolian Hall yesterday, and the audience patiently waited twenty minutes for the elaborate curtains to be drawn aside for the entrance of Walter Verne, baritone, who opened the program.

It has been many a day since the barren stage of this center of musical attractions has shown in such gay attire. With artistically decorated drops stretched from side to side cutting off at least one-third of the platform, it took on a sort of cosy, intimate air which Miss Janis said she desired.

No one expected to hear the popular comedienne burst forth into glorious song, and she announced in a characteristic speech preceding her first number that she had not entered the concert field because she had developed a voice, but because while "over there" (surely not meaning the Palace) she had grown accustomed to intimate audiences and wanted to be close to her audience.

Elsie Janis in concert hall, vaudeville or musical comedy would be the same. Her talent and charm are known to all who have seen and heard her—and who has not? She is the same entertaining being we have watched for numerous seasons, doing very much the line of songs, dances and impressions she has done before. Her portion of the program consisted of groups of character and French songs, the latter in costume; a number of dances, also in costume, and her individual, inimitable style of "impressions." Her voice, with its attractive huskiness, shows now and then a peculiarly sweet tone, which was given an opportunity to play in an Italian number and the French group.

Mr. Verne, with an appealing baritone range, sang "Pale Moon," by Logan; "Trade Winds" (Keel), "The Heavy Hours," by Endicott, andHuhn's "Invictus." Rudolph Bochco, an exceptionally good violinist, offered two group numbers, including Massenet's "Meditation" (Thais) and "Caprice Basque," by Sarasate, and Lester Hodges appeared as accompanist.

MARCUS LOEW CONSIDERING ENGLAND'S PICTURE WANTS

London Will Be One of His Most Important Presentation Centers, and Well-Known Exhibitor Is Seeking Acceptable Metro Films for Tivoli Theatre in That City.

MAY STAR MISS LE BRETON

Reported That Negotiations Have Been Entered Into to Feature English Beauty in One of the Forthcoming Productions. She Maintains Silence, He Is Inaccessible.

By LOUELLA O. PARSONS.

MARCUS LOEW having acquired the privilege of showing all Metro productions in the Tivoli Theatre, the largest in England, he now has to consider what England may like in the way of motion pictures. London from now on will be one of his most important presentation centers and anything he can do to please his British patrons will be good business on his part.

We have heard from a highly reliable course that Mr. Loew has been negotiating with Flora Le Breton, the English beauty who arrived in this country last Saturday, for an important part in one of his forthcoming productions. Miss Le Breton said that she could not make any comment because she did not think it was good business for her to talk, inasmuch as she had had several offers from American producers. Mr. Loew was inaccessible yesterday, not because it was a case of after the ball for him, although we understand that he did not get in until the wee small hours of the morning, but because he went into a conference at 2.30 P. M. and did not emerge until 5.30. It may have been that he was counting the money made at the ball. We do not know, but at any rate we could not reach him on the telephone and we know that he was busy, because he is one of the men who always answers the telephone when he is called. However, we got the story from such an authentic source we are printing it.

Miss Le Breton is one of the best known of the English stars, and England speaks of her as being one of its most beautiful women. She is a typical English girl with big blue eyes and blonde hair and looks a little like Enid Bennett. She looks as if she might be a very good type for pictures. She is expecting the print of her last film to arrive any day, and she says she does not want to sign any contract until the producers have a chance to see just how she films. Naturally, the Metro contract would appeal to her because of the chance to have her pictures shown at the Tivoli, which, as we said, is one of London's finest motion picture theatres.

The Metro Ball.

The chief topics of conversation yesterday were headaches and boredom with the entire world. There was a reason for all this, and a very good one. It does not take a Sherlock Holmes to see that it can be laid directly at the door of the Metro Ball, its first annual affair, and, according to the unanimous opinion of the motion picture industry, one of the most successful parties ever given by the film world.

The first annual entertainment and ball of the Loew-Metro Club was held at the Astor Hotel and, Col. Jasper Ewing Brady, the president of the club, was very much in evidence, seeing that every one had a good time. After a while he did not need to worry, because the 3,000 guests managed to have a good time without any assistance. Marcus Loew, the honorary president and boss of the Metro outfit, was also on hand.

Much of the credit for the success of the ball must go to Charles R. Stern, chairman of the ball committee, and his able staff, among whom may be named J. Rosenstock, J. E. D. Meador, E. M. Saunders, Arthur and David Loew and others.

Among those we glimpsed in the crowd were Mr. and Mrs. Adolph Zukor, Hope Hampton, Jules Brulatour, Alice Joyce, Ann Pennington, Mr. and Mrs. William Brandt, Felix Feist, Flora Le Breton, Mr. and Mrs. Harry Reichenbach, Paul Mooney Larry Semon, Eddie Mannix and others.

Nils Granlund, without whom no Metro entertainment is complete, was in charge of the entertainment. Acts from different Broadway revues were staged, and some of the best known stage folk took part. It was after 3 o'clock when the floor was cleared, and some of our palymates admit that they turned their latchkey just as the milkman was delivering the morning milk. These film parties are affairs no one likes to miss, because it is always like "Old Home Week," where every one meets every one else. It was unfortunate that the Loew Ball had to be held the same night as the Authors' League entertainment because so many people were invited to both affairs.

Exhibitors Pass Resolution.

One of the most important subjects taken up by the Motion Picture Exhibitors' Alliance, which held a meeting in Washington this week, was a way to shorten motion picture features. A resolution to this effect was adopted. A tri-State organization was formed previous to the adoption of the resolution. Other resolutions were passed for the carrying on of the work of the Alliance by an executive council of nine members to be elected, three from each State, Maryland, Virginia and the District of Columbia. The exhibitor organizations of these States are to meet the last Wednesday of each month in Washington. To go back to the subject of shorter pictures, a resolution was adopted urging that all exhibitors in their districts get together with the idea of condemning the practice of increased footage and of distributors also acting as exhibitors and that an effort be made to keep the exhibitor apart from the distributor.

Buxbaum Out of Famous.

The retrenching at Famous Players is going along steadily, and Adolph Zukor was uttering no idle jest when he said that a campaign of economy was now in force. Reductions in the personnel of the exchanges were made last week and this week it became known that Harry Buxbaum, one of the best-known men in the Famous Players-Lasky organization, was out and that the number of his men were with him. Mr. Buxbaum has been the district manager of Paramount for a long time. Harry Balance will be in charge of the New York City exchange, which represents not only New York, but also New Jersey. Be-



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FLORA LE BRETON.

She is now considering several offers to go to the Coast, one of the most important being from the Metro company.

trenching on the part of Famous, it is said, will be followed by the other companies, so that when the first of the year comes they will be able to start life with a clean slate.

To Sail Wednesday.

Lillian Gish says that this is the last time she is going to say when she is going to sail for Italy, because every time that she lets it be known that she is leaving this country on a certain day, the sailing is postponed. The last word is that she will sail on the Conti Rossi next Wednesday to begin work on "Romola."

Goldstein Goes to Coast.

The absence of Julius Bernheim, manager of production at Universal City, has made it necessary for E. H. Goldstein to go there to look after affairs. Mr. Bernheim was suddenly called to the bedside of his mother, who is dangerously ill in Laupheim, Germany. He sailed on the Mauretania on Tuesday. Mr. Goldstein will stop off in Chicago for the opening of "The Hunchback of Notre Dame" at the Harris Theatre, where he will meet Carl Laemmle, who is on his way East from Universal City.

Hughes Writes Novel.

Rupert Hughes, according to the Goldwyn press agent, has just finished a novel. The press agent must keep tabs of Mr. Hughes because he says the work on the new novel was completed at 3 o'clock on the morning of October 27, and all the writing was done at night because Mr. Hughes's soul belongs to the motion pictures by day. Well, a lot of us feel that our soul belongs to the industry.

Finishes Picture.

David Selznick has finished his first independent production. He calls it "Roulette," and Henry Hull is the featured player. Naturally, David has a fondness for the Selznick Company, and when it comes to the matter of distribution, will release his treasure through that organization. We hope it is a good picture because David has always had ideas and it should be, for we like to feel that these young men who have original ideas are able to carry them out.

To Show "Barefoot Boy."

Who has not read Whittier's poem, "The Barefoot Boy?" Who has not studied it in school and learned all about the young man with the cheek of tan? He has been put on the screen and is the first of a series of classics of this sort made by James Kirkwood. It is for about to make its bow to the public at a special showing at the Palace Theatre next Saturday morning. In the cast are Tully Marshall, Marjorie Daw, Otis Harlan, Virginia True Boardman, Lottie Williams, Brinsley Shaw, Sylvia Breamer, Raymond Hatton and Gertie Messinger.

To Help Griffith.

Some of the doughboys of the Sixteenth and Eighteenth Infantry Regiments will figure in a motion picture. These are the first United States soldiers to appear officially in such a film. The men from Forts Hamilton and Schuyler and Governors Island, under command of Colonel J. D. Pond, and accompanied by a thirty-three piece band from Fort Slocum, have been detailed through the War Department, under instructions from Secretary of War Weeks, to aid Griffith in the making of "America." At the present time Mr. Griffith and his company, assisted by the Third Cavalry of Fort Myer, are taking pictures at Washington. Local infantry men, accompanied by a complete commissary in charge of Lieutenant DeWitt and a medical unit under Captain N. T. Davis, camped at Somers, N. Y., during the filming of some of the scenes. It was a novel experience for the men and they enjoyed donning the costumes of British and Continental troops.

At Leading Theatres.

The motion picture reviewers are going to have an easy time next week. So many of the Broadway theatres are continuing their attractions there are few changes. "Rosita" remains at the Capitol for another week. Mary Pickford's picture did so well during the birthday celebration of this house that S. L. Rothafel decided to hold it over for a second week. He has furnished a special program to supplement Miss Pickford's latest photo-play, which is always good news to those who enjoy Roxie's entertainments. With Miss Pickford in "Rosita" is Holbrook Blinn, Irene Rich and George Walsh.

Charlie Chaplin's picture, "A Woman of Paris," goes from the Apollo to the Strand. All those who have heard about Mr. Chaplin's first production will be eager to see it and get a glimpse of the reeds of his first work as a director. Edna Purviance is the featured player, and she is supported by Adolph Menjou, Lydia Knott, Carl Miller, Charles French, Clarence Geldert, Betty Morrisey and Malvina Polo. Joseph Plunkett has arranged a special musical program to accompany the Chaplin picture.

Tommy Meighan's latest Paramount production, "Woman Proof," moves from the Rivoli to the Rialto for another week's engagement. Tommy is always a good bet for the exhibitors and generally manages to keep the house full. "Woman Proof" is adapted from the story by George Ade and is directed by Albert Green. Supporting Mr. Meighan is Lila Lee, Mary Astor, Robert Agnew and others.

The Rivoli is the one theatre that has a new production. Hugo Riesenfeld has timed his presentation of "His Children's Children" very well. This is one of the big pictures made by Famous Players-Lasky during the last year. It is listed as a Sam Wood production. It has a large cast, and was made here in the East. Based on the book by Arthur Train, one of the best sellers of last year, it should do a big business on Broadway. Bebe Daniels plays the leading feminine role. Others in the cast are Mary Eaton, Dorothy Mackaill, James Rennie and George Fawcett.

B. S. Moss had to search to get a film that he considered good enough for the Cameo. He finally chose "David Copperfield," which, we believe, is an English film. Of course it is based on the Charles Dickens novel and brings in the characters of David and Agnes and all the others that we have learned to know so well. As an additional attraction "The Sailor-Made Man," with Harold Lloyd, is being offered to the patrons of this theatre.

Holbrook Blinn's picture, "The Bad Man," will remain at the Broadway for a second week. This picture is meeting with an excellent reception wherever it is shown. In the cast, in addition to Mr. Binn, are Enid Bennett, Jack Mulhall, Walter McGrail and Harry Myers.

New Grantland Rice Film.

Pathe has just acquired for distribution a series of one-reel pictures depicting various types of sports, which have been written by Grantland Rice, the well known expert. The pictures have been produced by J. L. Hawkinson and will be issued every two weeks, beginning on December 16. The first release will be called "Wild and Woolly." It depicts a Western rodeo. Another will be called "The Super Sex," showing the outdoor girl of to-day in comparison with the girl of twenty years ago. A third, under the title of "The National Rash," deals with the origin and development of golf and shows some of the golf champions in action.

COURT DISMISSES MISS MAYO'S SUIT

Tom Healy yesterday won the case in the Supreme Court brought by Margaret Mayo for $58,000 without a fight. Miss Mayo's case fell down like a house of cards after her side of the case had been concluded. Justice James O'Malley took the case from the jury.

Healy, who is well known as a Broadway restaurateur, was the proverbial goat in the affair, according to his attorney, M. E. Kelley, of 77 Pine street. He said that his client was in no way involved in the alleged fraud, but had been cheated out of about $100,000.

No witnesses were heard at yesterday's session and the time was devoted to the summing up of the plaintiff's case by M. L. Malevinsky, her attorney. When this proceeding was finished, Herbert C. Smythe, who, with Kelley, represented Healy, entered a motion for dismissal of the charge.

Heated argument between Smythe and Malevinsky followed, and after hearing both sides Justice O'Malley granted the motion. In making his decision, he said that there had not been a shred of evidence to show that Healy was involved in a fraud. He added that there was even nothing to infer a swindling scheme.

The chief blow to the plaintiff's case was dealt by Miss Mayo herself, when she testified Thursday that she had received no receipts for the money which she said she gave to Kennedy, head of the Kennedy Theatres, Inc. She admitted she did not give the sum to Healy, whose theatre was at Ninety-first street and Broadway, and been used by the corporation.

When questioned regarding the $58,000 supposed to have been invested by her in the project, Miss Mayo said that she had given it to Kennedy in sums of $10,000. She declared that Kennedy is now in California, but did not say why she was suing Healy instead of Kennedy.

Healy's lawyer yesterday said that he was the chief loser in the theatrical idea. For some time he has been in the producing end of the motion picture business, but he stated that, after being persuaded by Kennedy, he consented to give the use of his ice skating rink for reconstruction into a theatre.

He said that before this he was receiving about $1,500 a week for the rink, but sacrificed this to enter the project. Healy's attorney declared that the agreement was that Kennedy was to look after the running of the place, but did not visit the house regularly and the matter was left chiefly to Healy.

After unsuccessfully conducting the theatre for many months Healy was forced to pay musicians and laborers from his own account. He said that he knew nothing of Miss Mayo's money and the bank account of the corporation did not show deposits during the time in which she said she gave the money.

In addition to losing the cash paid the workers, Healy was minus the rental which he originally drew from the building. He said he knew of no affiliation between the Kennedy Theatres, Inc., and Miss Mayo, and that her name was not on the books of the corporation.

"JOLLY TAILORS" SEEN.

New Musical Comedy Disclosed by Boris Thomashefsky.

"The Jolly Tailors," a new musical comedy by Boris Thomashefsky, with score by Joseph Cherniavsky, opened last night at Thomashefsky's Broadway Yiddish Theatre. It marks the second bill in the Yiddish season of art under this manager's direction.

WHITMAN ASSEMBLY PLEA STARTS REAL BACK-FIRE

Speeches for Jesse, Ullman, Steinberg and Kaufmann Causes Commissioner Kaplan to Tell When Former Governor Was Interborough Counsel.

DEMOCRATS BURN IN SKY: 'DEFEAT HEARST

By CHARLES C. FOSTER.

THE entrance of Charles S. Whitman into the Assembly fight in behalf of the Republican candidates—Jesse, Steinberg, Ullman and Kaufmann—has stirred a hornet's nest.

President Kaplan of the Municipal Civil Service Commission, has opened war on the former Governor by digging up the record of the Republican State Judiciary Committee which investigated the statement of Senator George F. Thompson of Niagara County that he had been offered a campaign fund of $500,000 to aid in his gubernatorial aspirations if he withdrew his opposition to the notorious Carson-Martin bill increasing street car fares.

Mr. Kaplan appeared last night at the public school in East Thirty-second street, between Second and Third avenue, where a throng of voters greeted him. He said:

"I shall show you that former Governor Whitman was retained by the Interborough Rapid Transit Company in the interest of having the Legislature pass a bill providing for higher fare.

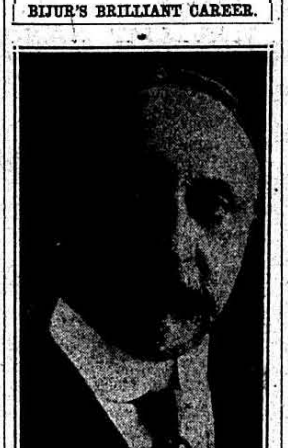
"This is not hearsay. Senator Alvah W. Burlingame of Brooklyn was chairman of the investigating committee. Mr. Whitman received a $10,000 fee from James L. Quackenbush, general attorney for the I. R. T. At the hearing when Mr. Quackenbush testified he produced the check and vouchers covering the retainer.

"That," said Mr. Kaplan, "is from the record. I didn't invent it. It can't be changed. It is there for all time as to where Charles S. Whitman stands on an increased fare and the relationship he bore in 1919 to the Interborough interests.

"It is natural that he would be advocating the election of Assemblymen Jesse, Steinberg, Ullman and Kaufmann. He needs them in his business."

While Mr. Kaplan was attacking the former Governor on his transit record and the investigation of the Thompson alleged attempt at bribery, Winter Russell, another speaker, was making the same charges in various places in the Assembly districts represented by Jesse, Ullman, Steinberg and Kaufmann.

BIJUR'S BRILLIANT CAREER.



After fourteen years on the Supreme Court bench both parties endorse him for re-election, likewise the New York Bar Association.

ENDORSED by the bar associations of the city of New York and the Democratic and Republican parties, Nathan Bijur will be re-elected to the Supreme bench.

Judge Bijur began practicing law in 1884, continuing until he was elected in 1910 to the Supreme Court for a term of fourteen years.

During his career as an attorney he was active in charitable work, being elected in 1905 president of the New York State Conference of Charities. Among other activities he proposed the organization of the ambulance service in the cities of the United States.

In 1909 he represented practically all of the Eastern seaboard chambers of commerce and merchants' associations before the Interstate Commerce Commission in what was known as the Spokane rate case. It was at this time that he was elevated to the Supreme Court bench.

Other notable achievements of Judge Bijur related to his connection with corporate litigations, notably the reorganization of the Richmond Terminal Company, ending in the organization of the Southern Railway system; the Philadelphia & Reading receivership and its reorganization, also the Distillers' Corporation.

Judge Bijur was born June 1, 1862, at 212 Thompson street, this city. He attended the Chapin and Sach schools, also Columbia University, receiving successively the degrees of LL. B. and Ph. D.

AFTER some discussion yesterday the request of John H. Delaney, Commissioner of Docks, for an appropriation of $825,000 with which to elevate the grade of the boulevard across Jamaica Bay, was added to a special calendar of the Board of Estimate to be taken up prior to a meeting of the Committee of the Whole next Monday.

"In the payment of moneys," said Commissioner Delaney to the board, "Comptroller Craig, after all, is the court of last resort. If he doesn't approve of this proceeding the Department of Docks will be in the same jeopardy as it has been in other transactions.

"I have been a neutral in this controversy. I shall not give allegiance to either side. Ever since this trouble started I have taken the precaution to send duplicates of every request of the Dock Department to both contesting sereties, so the status of the business can never be challenged, no matter who acts upon it."

JAMES J. HOEY, chairman of the Democratic Judiciary Campaign Committee, has arranged his plans for election night.

"With a tremendous plurality assured, we are preparing for a big victory celebration at the Commodore Hotel," said Mr. Hoey. "We have engaged the East ballroom at the Commodore, where the election returns will be received. In addition to this special service there will be music.

"All the judicial candidates and their families have been invited. They, in turn, are inviting their friends. This will provide ample place for the large multitude of friends of the candidates, who will desire to congratulate them on their well-deserved victory."

GEORGE P. NICHOLSON, Corporation Counsel, yesterday said, with respect to a decision handed down by the Appellate Division in the case of the City of New York against the Union Railway Company of New York City, that the city instituted the action as a test case to determine the liability of the Union Railway Company to pay for the cost of the tracks and two feet in width outside of the tracks of the company under the State Railroad Law.

The effect of the Appellate Division's decision is that the company will have to pay to the city for the cost of paving its entire railroad area, amounting to over $100,000 a year above the amount conceded by the company.

MR. KAPLAN, in connection with the employment of former Governor Whitman by the Interborough company, read a letter signed by the former Governor, dated April 1, 1919, addressed to Mr. Quackenbush. It said:

"I shall be glad if you will send check for retainer, as per conversation on Friday."

"Mr. Quackenbush's letter, addressed to Hon. Charles S. Whitman, care Whitman, Ottinger & Ransom, 120 Broadway city, said:

"In accordance with yours of to-day I inclose the company's check for $10,000 for retainer per inclosed bill, which please receipt and return."

Mr. Kaplan, quoting from the record, read the testimony of Thompson, in which Thompson amplified the conversation between the former Governor and himself, saying:

"The Governor (Whitman) first thing suggested I come to New York to practice law and suggested $50,000 as the minimum I could earn. He next entered into a talk on State politics and suggested that the next Governor should come from up-State; that I would be a most available candidate and he intended to run for the United States Senate. What I wanted to see you about was that Mr. Shonts wanted me to talk to you about the Carson-Martin bill, and I want you to support it. I have not been retained."

Mr. Whitman, testifying before the committee, according to the record, said he told Thompson the bill ough to pass. He said that if he himself were in the Senate he would vote for the bill and that if Governor and the bill passed he would sign it.

Mr. Kaplan said, in his speech, this justified the defeat of the Republican Assemblymen and the election of Democrats who would stand for Mayor Hylan's transit program of a five-cent fare and the extension of all transportation lines.

THE campaign against Hearst and the Hearst-Koenig judicial ticket was carried into the clouds last night, when sky-writing at night with electric lights was introduced for the first time in a political campaign.

Airplanes at a height of several thousand feet covered practically all of Manhattan and the Bronx, which make up the First Judicial district.

The pilots started from Mineola at dusk and continued flying until long after the theatres had discharged hundreds of thousands of patrons. Over such congested sections as Times Square, Columbus Circle, Seventy-second street, 125th street, 181st street, 149th street and Third avenue and other sections the pilots circled and did stunts which attracted the attention of thousands.

On the lower wings of the airplanes in huge incandescent there was spelled out the words several feet in length:

"Defeat Hearst."

These airplanes will continue to fly every night until election. The pilots are flyers of long experience and saw service overseas with the American Expeditionary Forces.

IT is a coincidence that H. Edmund Machold, Speaker of the Assembly, who is leading the fight against Governor Alfred E. Smith, is making his headquarters at the Commodore, where is located the campaign committee of the Democratic judiciary ticket. Mr. Machold last evening after he had met James J. Hoey, chairman of the Democratic Judiciary Campaign Committee, when the following dialogue occurred:

Mr. Machold: "Well, Jim, what are you going to do to us?"

Mr. Hoey: "Will you take a tip from an old friend?"

Mr. Machold: "Certainly, Jim; what is it?"

Mr. Hoey: "Ed, if you have got your will made out, you want to add a codicil immediately, providing that on your death that you be neither buried nor cremated, but that your body be stuffed and sent to either the Smithsonian Institution or the American Museum of Natural History for the information and edification of future voters, because after this election the type will be extinct in New York City."

After which Speaker Machold resumed his speechmaking in Manhattan, telling the people that the greater city is not entitled to increased representation in the Assembly for the reason that there are so many aliens in the city of New York."

This is the argument popular up-State, but it makes votes for the Democrats in this town.

SINCE the first of the year the Board of Estimate has provided $80,000,000 for new schools and a total of $115,000,000 throughout the two Hylan administrations. An appropriation yesterday amounted to $15,000,000.

Acting Mayor Hulbert said the Board of Estimate has committed itself to an aggregate appropriation of $190,000,000, and that this will be turned over to the Board of Education as speedily as the money is needed.

"This money which we have provided for the construction of schools does not include $97,000,000 appropriated for the maintenance of schools next year," said Acting Mayor Hulbert.

Mr. Hulbert said he would request the presiding justice of the Appellate Division to assign two justices, who will sit in condemnation proceedings and hurry the razing of existing obstructions. Under the law it is necessary for a justice to view the property before buildings on it may be cleared away.

"If we can get these judges," declared the Acting Mayor, "we will be able to catch up with our program, now two years behind, and proceed with the building of schools. The plans are ready."

GOVERNOR SMITH, Acting Mayor Murray Hulbert and Senator Royal S. Copeland will speak to-night at Town Hall, Forty-third street, near Sixth avenue. It will be a notable occasion.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.
W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.
Telephone, 2400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

Should Be More Eastern Film Propaganda.

Motion picture production on the Coast has become such a natural condition in the manufacture of the celluloid attraction that no one ever questions the value of the California sun as an aid to getting proper scenic effects. In fact, motion picture production in the West has become a tradition that no one has ever tried to shatter. That is why the announcement that the Cosmopolitan Film Company will build three new studios in the East is fraught with so much significance and interest.

William Randolph Hearst, the president of the Cosmopolitan Company, in making his announcement, says that the East is a better place to make pictures. This is a statement that will probably be met by some of our producers, who have taken the stand that the sunlight of California is the only way to achieve a fine degree of photography. Mr. Hearst does not make his statement at random, but after months of study and actual experience. He has made enough pictures himself to be an authority, and what he has to say is, therefore, interesting. Not because it comes from a prominent publisher, but because it comes from a man who talks with authority on the production of motion pictures. Mr. Hearst says:

"The sun's rays are uncertain and furnish a varying degree of sunlight that makes their actinic value subject to great change."

He says he has had the best results with artificial lights and in the future will use the studios to get as many scenes as possible. New York being the center of activity, can furnish the best stars, and of this Mr. Hearst says it is folly to minimize the screen's need of the best artists of the stage in the cast of its worthiest production.

The new Cosmopolitan studios will be as large as any in the East and all of the Cosmopolitan pictures will be made there. A bit of news that works two ways. First, because it comes at a time when it is needed, when curtailment seems to be the keynote of every producing company, and, second, because it is excellent propaganda for Manhattan. We need more people to say more good things about the East. If someone else would start a movement in this direction and a plan to make pictures here it seems to us a large part of the economy could be solved. It is cheaper to make pictures in New York, because it is near the center of activity and it is near the main offices, where the orders emanate. Telegraph toll, train expenses and delay would be saved. We would like to see someone else come forth and announce a "production-in-the-East" program.

Make the Most of National Motion Picture Day.

The plan of the exhibitors for National Motion Picture Day is rapidly ripening. Two weeks from to-morrow will see the celebration, and from all indications it is to be an outstanding success. The event has already been well publicized, but the next fortnight should see even greater efforts made to put across the idea with the public. The outstanding feature of the day should be dignity, good screen entertainment, and a determination to show patrons of the motion picture theatre to how great an extent the screen influences the community, and what inestimable service it is to the public at large.

The picture theatre has the right to stand before the people of the country as one of the best educational mediums ever created, and National Motion Picture Day furnishes the opportunity to establish the fact. The most should be made of it.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is "Scoop" Conlon, William S. Hart's right-hand man.

Whether or not Bill Hart discovered Scoop Conlon, or vice versa, at the famous Round Table at the old Hoffman cafe on Spring street, Los Angeles, in the prehistoric days in motion pictures may never be precisely ascertained, but the fact remains that the star and his publicity director have been inseparable ever since.



SCOOP CONLON

Every one of that little select group of actors and writers who nightly exchanged their experiences and ambitions in the new industry over their steaks and seid's were to achieve success. Scoop Conlon, who was then dramatic and motion picture editor of the Los Angeles Times, claims that the only time that he ever really lived up to his name was when he had the flunch that Bill Hart was destined to become a national institution, and straightway proceeded to hook his wagon to the star.

For several years the West was his Bible, and Bill Hart the prophet. When the two-gun man finally retired from the screen it was figured that Scoop would do likewise, and possibly write his memoirs.

In the meantime, however, Scoop had acquired a family, and the latter very important element in his life demanded that he continue to contribute to the Conlon exchequer. Whereupon, with admirable fortitude, he became his own press agent. So astutely did he press-agent himself that for the period of Bill Hart's retirement Scoop persuaded such satellites as Ernest Torrence, Marie Prevost, Elliott Dexter, Kenneth Harlan, Jane Novak, Theodore Kosloff, Lloyd Hamilton, Jack White and several other producers, directors and thespians to contribute to his weekly support.

Although it was generally supposed in Hollywood that Scoop came by his name for his earlier newspaper accomplishments, it has been rumored that he was the original model for the once famous cartoon of "Scoop, the Cub Reporter." This honor Scoop vehemently denies, although he admits a certain physical resemblance, both being vest pocket editions.

Despite his Western ways, Scoop has been forced to acknowledge that he was born in the effete East, September 7, 1892, on a farm near Sharon, Pa. He claims that he came West at the earliest opportunity, settling at Westport Landing, now known as Kansas City. He was partially educated at the University of Missouri.

When Bill Hart returned to the screen he relieved the other stars of Scoop's support.

And, if you don't believe Scoop is a good press agent—he has sold himself to Bill Hart as his new business manager!

SEVERAL BIG PICTURES UNDER WAY ABROAD, SAYS EDWARDS

J. Gordon Edwards, the dean of the William Fox directors, has recently returned from a three months' pleasure trip through France, Austria and Italy. He was accompanied by Mrs. Edwards and his son, Gordon, who has appeared in a number of the Fox pictures directed by his father. Mr. Edwards keeps a car in Italy, where he spent a year and a half making part of "The Shepherd King," and before that "The Queen of Sheba." The Edwards party motored through Rome, Verona, Florence and other towns in the Romeo and Juliet country, and sailed for home from Naples.

"I was much surprised," remarked Mr. Edwards during a recent interview, "by the great change I noticed all through Italy, and the wonders accomplished by Mussolini. Not that I favor Bolshevism, but the country has improved 500 per cent. since the last time I was there."

In Austria the Fox director saw the making of a spectacle, "Messallina." The company producing the picture had obtained permission to use the Imperial grounds in Vienna for some of the scenes. In Italy "Quo Vadis?" is being made by the U. C. I. Company. The organization rented the buildings and equipment at one of the annual fairs in Rome, following its close, and took many of their scenes there while Mr. Edwards was present. Emil Jannings, who is well known to American audiences, is playing the role of Nero. Several important pictures are being made in Austria and Italy, but, according to the American director, the two mentioned above are the biggest. The banks in these countries are very friendly toward the producers and are helping them in making big pictures.

"American pictures are greatly in demand throughout Italy," continued Mr. Edwards. "I met Louis Levine, the Fox European manager, who was in Rome selecting a site for a new exchange. Mr. Levine tells me that many of the Fox pictures will be shown at the Castanza Theatre, the national theatre in Rome."

Mr. Edwards, who is starting a special at the New York Fox studios, was asked if he believed in making American productions abroad. "Not unless I can take an American cast from this country," he replied. "The certainty of obtaining the right atmosphere and also of keeping down production costs are important considerations, but I prefer our own brand of actors. Poli Negri and Emil Jannings are the only two stars the motion pictures have recruited from Europe. Valentino cannot be considered, because he is a product of America and American motion picture development."

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

CHARLES O'REILEY, in common with every other prominent man and woman in the industry, has a prophecy to offer on the future of the motion picture industry. From the standpoint of active exhibitor service and the knowledge of the workings of the various theatre owners' organizations which Mr. O'Reilly has headed, he looks the situation straight in the eye and speaks his mind without fear or favor.

"In two years," he said, "there will not be a picture sold that has not been reviewed first. It will be unheard of for the exhibitor to book the film sight unseen. The producer will not offer for sale the title of a book or a play and expect the theatre owner to fall on his neck and book it merely on the merit of the name. Before he asks consideration for his pictures they will have reached the stage of having been reviewed by the critics and passed upon and classified as good, bad or indifferent. He will not expect an exhibitor to have any interest in a prospective picture. There will be no abstract, vague title, but a concrete, definite production."

Mr. O'Reilly believes unless this actually happens there will be no industry. In his opinion, the present booking system will have to be put to death if the exhibitor is to remain in business.

"How," asked Mr. O'Reilly, "can a conscientious exhibitor recommend a picture to his public when he has not seen it? How can he exploit it when he does not know whether it is good or bad? In order to sell any product one must be familiar with it and there is no one in the world less familiar with his motion picture program than the exhibitor who is offering it."

The motion picture critic to-day, according to the interpretation of Mr. O'Reilly, is about as useless as last year's straw hat.

Critics Hampered.

"What difference if a motion picture critic labels a film as being silly, sensational and poor entertainment. The exhibitor has already booked it and even if it is as bad as the critic says he has to show it. In two years this will be all eliminated. There will be no picture shown until we have a chance to know what the reviewers have to say. Criticism should be the most important feature of motion pictures. To-day it does not mean a thing. We read what all the writers have to say and are glad when they give a favorable criticism. But whether they hand it a large-sized bouquet or a big slam cannot possibly matter to the exhibitor. His doom is sealed. He has already booked the film on its title or because a salesman tells him it is a big thing."

If Mr. O'Reilly's prophecy comes true the motion picture critic will be about the biggest feature in the film industry in the next two years. Every word he says will be read by the theatre owner, who will clip each erudite criticism on the motion picture (notice we say erudite; we, too, are optimistic) put it in his little book and go to the projection room. If he agrees with the writer he will at once renew his subscription. If he disagrees he will cancel that publication forever and refuse to believe anything the reviewer says in the future. The responsibility will be a heavy one. The critic will be responsible for thousands of dollars and if his prolific pen guides him into paths of unthinking opinions, his fate will be a sad one.

Seriously speaking, what Mr. O'Reilly has to say is worth consideration. Any critic who knows his motion picture and is able to write intelligently does not like to feel that he is writing to empty air. He does not like to feel he has no part in helping promote a good picture or in giving a bad one its just deserts. As it stands now he has no chance to represent the public because the public is already booked to see the film regardless of its merit. The writing of motion pictures is a curious thing inasmuch as it mingles art and commercialism so closely together there is hardly a dividing line. Whereas, other writers of entertainment such as music and the drama have no need to pay attention to the industrial angle of their writings, no motion picture critic can afford to ignore its potentialities. We believe this is a subject worthy of discussion, and we should like to hear more about it. We should like to have some of the other people in the industry come forth with an opinion, or even some of the critics themselves if they are not too busy filling space in their own sheets.

The Other Griffith.

E. H. Griffith has not decided whether or not the name Griffith is an advantage to him in producing pictures. He is inclined to think it is a disadvantage because, he says, people feel antagonistic at the offset when they hear of another director with the name of the man they have learned to believe is perhaps the world's greatest director.

"But what can I do," asked E. H. Griffith, "when I was born with the name and when I have been in this business for eleven years? Sometimes I think it would have been more sensible to change my name, but at the time I started in pictures in the old Edison studios, in the scenario department, David Wark Griffith had not yet made his mark."

I looked at E. H. Griffith a second time. Eleven years is a long time for a man who looks as if he might be in his twenties.

"But you are so young?" I said.

"Every one thinks the same thing, and that is another reason the name Griffith is a sort of a jonah," he said, laughing. "They say, 'Here is a young, upstart just trying to make his mark in the world and he thinks he can make it by trading on the name of a man like D. W. Griffith.'"

All of which goes to prove that the hero of our story is surprisingly modest.

E. H. GRIFFITH.

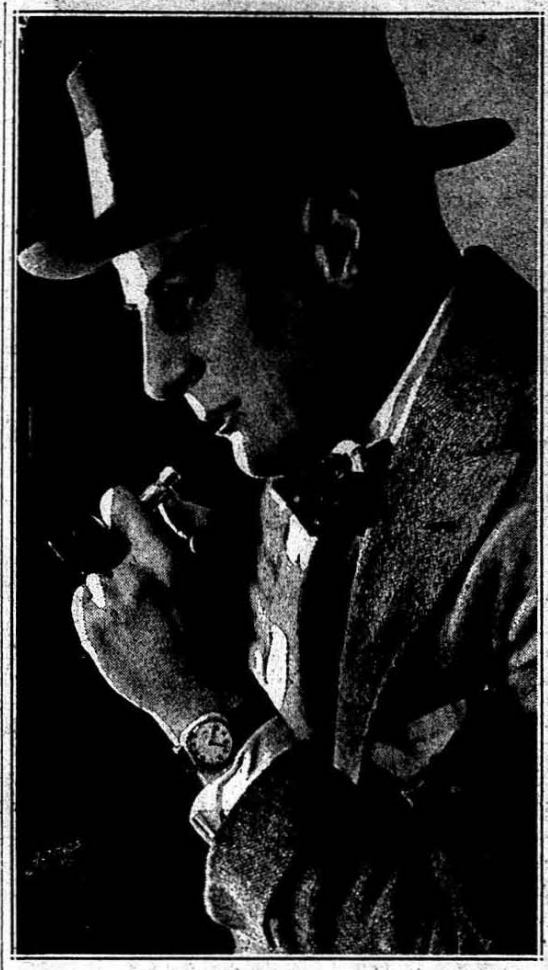


Photo by Bang.

No, this is not Eugene O'Brien's double. It is a motion picture director who feels having the same name as the world famous D. W. Griffith has its drawbacks, because it is difficult for him to stand on his own two feet.

Those who know their motion picture history know that he is not an upstart just starting. They know that he has been associated in a directorial capacity for some years. The first we ever heard of E. H. Griffith was in the old Vitagraph days, when he made some of the dramas with Alice Joyce, Corinne Griffith, Alice Calhoun and other stars. Heavy drama seems to be this young man's specialty, although "The Go-Getter," which he made for Cosmopolitan some months ago, had moments of comedy relief. "Unseeing Eyes" is Mr. Griffith's picture, and it is as heavy a melodrama as we have seen in many a day. There are more murders to the square inch than there are in Edgar Allan Poe's story of the murders in "Rue Morgue." The picture is so exciting that it is no place for any one affected with heart trouble. There is everything in it, from dashing aeroplanes to wicked men who tie the hero and then proceed to burn down the hut where he is tied.

Knows What the Public Likes.

Mr. Griffith probably knows the psychology of the box office. "Unseeing Eyes" is the type of picture that is a moneymaker. We have learned from many years' experience that the human race is unaccountably inclined toward the morbid, and any picture with enough melodrama, providing, of course, it is well worked out, is sure to make money for its producers.

Of course, "Unseeing Eyes" has its scenic qualities to recommend it. The acres and acres of snow, the great tracts of wild land in the Far North, are things that any one will enjoy seeing. We had a feeling all the time we talked with Mr. Griffith that he would be very good on the screen. He is young, good looking and with a smile that is as irresistible as the one that Thomas Meighan has made famous from coast to coast. Being a serious-minded young man, Mr. Griffith is not going to like this a bit. He will probably sue me for libel or something equally drastic, but, being a woman, I have to say what is in my mind. The day I met the young man I was half an hour late for luncheon and, since he only had an hour, our talk was hurried and our conversation a bit jerky. That accounts for the lack of continuity in this story. He is now making "Week-End Husbands," with Alma Rubens, for Dr. Daniel Carson Goodman, and he came in from the studio for the sole purpose of being interviewed. I learned that Mr. Griffith was a newspaper man before he decided to cast his lot with motion pictures. "The life of a newspaper man," he said, "and a director is very much alike. Newspaper men never know how their stories will turn out until they are ended, and directors are just as much at sea about their pictures. There is the same fascination and the same continued interest about the business. They both are filled with excitement without any monotony, and any one being in either of them would be unhappy to be placed anywhere else."

Mr. Griffith, as we said, started in his motion picture life as a scenario editor. Being a newspaper man, he felt the literary end of the film business was the only place he belonged. But, he said, laughing:

"I soon found I was much better suited to handling the megaphone than writing scenarios, although occasionally I do write just to keep my hand in."

This last year Mr. Griffith went to Wales to visit his relatives, and he says from what he has seen of motion pictures in that part of the world he has come to the conclusion that when one says that America leads the world in motion pictures it is no idle jest. He thinks there is something radically wrong with any one who goes abroad and is not glad to get back.

Hope Hampton and Bermuda.

Hope Hampton has recently returned from Bermuda, where she made a study of the motion picture situation. She has some interesting information to volunteer on the exhibition of films in the capital of this tropical country. She says:

"While the little hamlet of Hamilton, capital of Bermuda, sees the latest films as soon, if indeed not sooner than Broadway, yet the mechanical equipment is far behind the times. Mr. Kaplan, owner of the Town Hall, a 300-seat house, invited me to see 'Scaramouche' there. My surprise at learning that Bermuda booked pictures neck and neck with the New York runs was no greater than the surprise I got when, at the conclusion of the first reel, a sign was flashed on the screen—'One minute, please, to change reels.' The theatre was equipped with but one projection machine, and every time a reel was run off, up would come the lights and the spell of the film was broken until the operator adjusted the machine to run off the next 1,000 feet.

"In addition to 'Scaramouche,' I saw Pola Negri in 'The Spanish Dancer' and Gloria Swanson in 'Zaza.' Mr. Kaplan charged an admission price of 2 shillings, or 50 cents, and every night I was there the theatre was crowded with enthusiastic audiences, the like of which I have never seen. I did observe, however, that the patrons stopped off at the many palm gardens, where they drank to their hearts' content without violating the Volstead Act before entering the theatre, which, in a measure, may account for the good spirits of the audiences down there.

"Mr. Kaplan's theatre is not equipped to give afternoon performances, because large windows permit a semi-tropical sun to peep through. After playing his theatre, the pictures are relayed to St. George, twenty-five miles away, and thence to the British naval base across the bay, where, I am informed, dances usually follow the showing. The interior of Mr. Kaplan's theatre is picturesque. It is decorated with old chromos of English royalty, mostly of Queen Mary."

It Will Never Be Forgotten.

The most inspiring first night ever given in New York City was the ovation given to Eleonora Duse at the Metropolitan Opera House last Monday night. Lillian Gish, who has been told she is the Duse of the screen so many times that the simile has become almost standard, sat in the front seat, eagerly applying her Italian to the lines of Ibsen's "Lady of the Sea." Miss Gish asked me to go with her, and from our front seats we were able to see every expression of the Italian actress' face. We could see every movement of her marvelous hands and hear every note of her voice. One's lasting impression is one of intense emotion. The tragic story of Duse, her fragility, makes one's sympathy for her almost as intense as one's admiration for her.

I have never seen so many people of the theatre and the screen at a performance. The theatrical folk came to worship at the shrine of this wonderful woman, and the screen people were equally eager to share in America's welcome to the greatest actress of her generation. Gloria Swanson was there, Billie Burke, Ethel Barrymore, Carlotta Monterey, Robert Kane, Anita Loos, John Emerson, Mr. and Mrs. Brock Pemberton and others who have made the theatre their study. It was an occasion that no one will ever forget.

Then the Truth Can Be Told.

Our little discussion with a certain English editor of a certain English trade magazine has brought forth many letters. Various producers with English productions to distribute have asked us to come and look and see if they are not good enough to be shown in this country. We appreciate all this evidence of faith in our judgment and are overwhelmed at the invitations to stand as judge over the English pictures. We had no desire to place ourself in this position when we answered the English editor. Our opinion might not be the opinion of people better qualified to judge than we are. After all, one person's opinion is not important enough to be taken as a guidepost to exhibitor activities. Among the English pictures that are due to arrive here, which England claims are among her best, is "Woman to Woman," Betty Compson's latest, which will be released by Myron Selznick, and "This Freedom," to be released by William Fox and which, we understand, will follow "The Temple of Venus" into the Central Theatre.

We Like Quinn Martin's Answer.

Quinn Martin, a few weeks ago, carried a most amusing answer to Tamar Lane's book, "What's Wrong With the Movies?" In the book Mr. Lane takes an awful wallop at the critics and Mr. Martin comes back with a humorous reply that is exactly what we would liked to have said. Mr. Martin's article was good reading and very well done. We hope Mr. Lane saw it. In a chapter devoted to the critics, Tamar Lane says that there is only one good critic in the whole industry. Of course this may be true, but we would like the information to come from some one who writes with more authority than Tamar Lane. We can think of a number of critics who handle pictures in a constructive, intelligent fashion. However, Tamar Lane need not be taken seriously. Quinn Martin handled him just right.

Report Made on Film.

The Department of Commerce furnishes the following report of the motion picture situation in Spain. Vice Consul J. F. Harrington says:

"Malaga, Spain, with a population of approximately 150,000 inhabitants, has four motion picture theatres with an aggregate seating capacity of about 2,800. This figure is less than the capacity of one theatre in an American city of comparable size, but the Malaga picture houses should interest American producers because 90 per cent. of the films shown are of American origin. The same kind of pictures are used as in America, except that the news reel has not yet been introduced, probably because of its expense. Prices of admission to the shows are very low and the managers are able to present only old films, which can be obtained cheap. An up-to-date news picture would be more than they can afford.

"American moving pictures, as well as those of other makes, are obtained from either Madrid or Barcelona, where the film importing houses are located. These importing agencies appoint subagents or representatives in all the provinces who, upon request, secure the desired films for the local theatre managers.

"The prices charged at the theatres in Malaga range from 15 to 50 centimos, or from about 3 to 10 cents in American money. With the admission so low, it is not an unusual sight to see a crowded house, with many people waiting for the next performance to commence. There are three performances daily, each lasting two hours, the first commencing at 5, the second at 7 and the last at 9 o'clock.

"Besides the four regular moving picture theatres, there are many small halls in which films are shown on holidays and during the week of the city fair. American one or two-reel pictures predominate in these halls."

PRINCE MISSES SHOW, BUT MANAGEMENT IS PLEASED.

The Prince of Wales has joined the ranks of Londoners who have found out that if they want to see "The Covered Wagon" at the London Pavilion they will have to reserve their seats in advance, as witness the following story clipped from the Toronto Evening Telegram and forwarded to the Paramount home office:

"London, Oct. 22 (Canadian Press Cable)—The Prince of Wales called at the London Pavilion last evening desiring to witness a film, 'The Covered Wagon,' but he found that every seat had been booked. The manager suggested that it would be an easy matter to arrange for a seat for His Royal Highness, but the Prince, with his usual courtesy, said: 'I don't wish any one to be disturbed in the least.' He added that it was his fault entirely that a seat had not been secured for him, and he hoped to come on another occasion. A small crowd cheered the Prince as he went back to his car."

As the story was cabled to all parts of the British Empire, besides being published in the London newspapers, the London management of "The Covered Wagon" feels that the next best thing to having a member of the royal family at a performance is to have him unable to buy a seat.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with Onlooker.

AND SHE'S AMERICAN.

Editor The Morning Telegraph:

I want to say a word in praise of Doris Niles, the little artist who dances such a spirited Spanish dance as a prelude to "Rosita." If ever I saw the spirit of the Spanish dance impersonated, it is done to perfection by this graceful and lithe little creature who looks to be scarcely beyond her teens. I suppose it is just because she is an American we hear so little about her. I don't recollect ever seeing who she is, where she comes from, or where she has danced before, but I for one know that by her thoroughly artistic performance this week she has won my admiration, and I hope you will have an opportunity to print this, as I believe our American talent receives little enough recognition as it is. A Subscriber.

Oct. 30, 1923.

WHY NOT BE PUNCTUAL?

Editor The Morning Telegraph:

I am a reviewer on an obscure publication, and as it would get me into trouble I ask that in this complaint you do not print my name. Still I wish to protest against the delays that always take place in motion picture showings. As our publication is a small one, I have a great deal of work to do, as our staff is correspondingly small. Every minute of my time is taken up during the day and any delay in my work upsets my whole schedule. It frequently happens that the trade showings of new pictures begin as late as half an hour after the hour that has been set. When I draw the attention of the man or woman in charge of the showing to the discrepancy in the hour and the running time, I am told that all the reviewers are not present, that such and such an important publication is not yet represented; that the eminent critic, Mr. So and So, has not yet arrived. In my opinion, if the high muck-a-mucks can't get to the showings on time, they should be the ones to suffer, not the little fellows.

November 1, 1923. Reader.

Why Not "The Miracle Man"?

To the Editor, The Morning Telegraph:

It is a surprise to me to note in the selections of many of our leading film potentates, how few of them have chosen "The Miracle Man" as one of the ten foremost pictures ever produced. To my mind, "The Miracle Man" was one of the most significant productions ever contributed to the screen. Not only was it beautifully and artistically produced, but its theme, that of spiritual awakening in a lot of sin-sodden crooks, had an element of uplift and a searching for an ideal which gave the picture a purpose and a meaning. It was thus removed from the ordinary clap-trap that is so often produced as everyday fare. The screen has such a great possibility for good that it seems a pity and the waste of an opportunity to overlook it.

Mary L. Harper.

Brooklyn, N. Y., Nov. 2, 1923.

Wishes to See "Fall of Romanoffs."

Editor, The Morning Telegraph:

Since revivals seem to be the custom of the day, I would like to know why Goldwyn does not revive "The Fall of the Romanoffs." Surely they must realize what a valuable picture they possess in this document of Russian events which preceded the revolution and the short dominion of Kerensky. At the time it was made, "The Fall of the Romanoffs" was one of the finest pictures of its day. It had a fine cast, Nance O'Neil as the Empress of Russia, Alfred Hickman as the Emperor, Edward Connelly as Rasputin, and Conway Tearle as Prince Felix, if I recall correctly, headed by Rasputin's arch-enemy, Monk Illodor. Surely it is a timely subject, and I am one who hopes that it will be seen again in our film houses in the near future.

Ethel Greely Hart.

Harlem, Nov. 1, 1923.

ADVANCE PRINT OF 'LADY OF QUALITY' REACHES NEW YORK

The Universal home office has received from the West Coast the advance print of one of the biggest pictures in that company's 1923-1924 schedule, "A Lady of Quality." It is a Super-Jewel production, and is expected to take its place beside "Merry-Go-Round."

Hobart Henley directed the picture from a screen adaptation of Frances Hodgson Burnett's novel. Virginia Valli is the star.

In the supporting cast are: Milton Sills, in the calef supporting role; Lionel Belmore, Peggy Cartright, Earle Foxe, Bert Roach, George B. Williams and Dorothea Wolbert.

The new picture was adapted for the screen by Marion Fairfax, Marion Ainslee and Arthur Ripley, and Charles Stumar photographed it.

"A Lady of Quality" is due to reach the screen around the first of the year.

NEW FOREIGN OFFICE.

Paramount Opens Branch in Brazil, Making Its Thirty-seventh.

The thirty-seventh branch office for the distribution of Paramount pictures outside the United States and Canada has just been opened at Juiz de Fora, Brazil. This announcement made by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, is in line with the policy of gradually extending and increasing distribution facilities for Paramount pictures as conditions abroad permit.

The Famous Players-Lasky Corporation now maintains three offices in Brazil—Rio de Janeiro, Sao Paulo and Juiz de Fora,—under the management of John L. Day, South American representative of the foreign department. With the third office in operation it will be possible to provide better service for theatres in the interior of Brazil.

"Green Goddess" Draws $93,275.

The second week of Distinctive's George Arliss picture, "The Green Goddess," at the Capitol Theatre, brought in receipts that were almost as big as the taking for the first week, according to Goldwyn officials. The gross receipts for the two weeks were $93,275.

During the fourteen days that it was the attraction at the Capitol there were almost 150,000 paid admissions.

"THE GREASER" EXPLOITS ONE ANGELIC MEXICAN

Jose Ruben Appears in New Playlet at Palace—Sings Sweetly With Bullet in Lungs.

A GOOD IDEA GONE ASTRAY

Fay Templeton Considers Return to Stage by Way of Vaudeville. Frank Crumit's Glee Club.

By ASHBY DEERING.

Jose Ruben, in "The Greaser," a one-act play which was the newest thing on the program at the Palace Theatre, yesterday, was a good Mexican. In romance he was an angelic Mexican. In the role of Francisco de la Cruz he was a most unfaithful Mexican, untrue to the traditionsof his country.

And to any surgeon who has had any experience with bullet wounds in the region of the heart Jose would have been regarded as a physiological impossibility.

He was also a sentimental impossibility, but we forgive him that. He meant well.

"The Greaser," by Benjamin Glazer and Jose Rubin, starts off with a heart-warming thrill. The scene is the interior of the adobe house of an American miner in southern Mexico. The daughter, Ruth Benson, played by Georgia Lee Hall, is about to elope with Allen Trowbridge, a young American portrayed by Ernest Woodward.

The girl has a haunting dread of a Mexican song she had once heard played to the tune of a guitar and of a bandit who forcibly kissed her.

An evil face appears at the window of the hut while she is waiting for her sweetheart to take her back to civilization. The young American comes on the scene and laughs at her fears. While she is hurrying preparations for flight a peon comes along and plays that same tune and sings at the window of the hut, while he thrums a guitar.

After all he is not so terrifying, but while this humble serenader is performing the bandit enters unsuspectedly, and takes command of the situation.

The peon is the whole army and operates of the bandit, an accomplice before the fact. Young lover is disarmed, bound and escorted to the old woodshed by said peon, obeying the mandate of his master.

Selfish and Unloving Bandit.

Francisco then orders the pretty blonde girl to get ready, he is going to carry her away. She begs and pleads. All to no avail. At last, taunted with being a selfish fellow and an unloving bandit Francisco sends a cigarette and a match out to the captive American boy. Francisco's heart is so great that he at last consents to let the girl elope with the young man of her choice. The American lad, not knowing about this noble act of self abnegation, manages to burn the rope that binds his hands with the lighted cigarette and puts a bullet into Francisco.

In spite of the knowledge that he is mortally wounded Francisco manages to stand erect for several minutes and actually sings a love-lorn melody in a beautiful tenor robusto voice as the happy pair are riding across the sandy plain—to happiness.

Of course Francisco died from straining his voice or from the bullet wound over the heart may never be known. In spite of this doubt it is due him to say that Jose Ruben acted his role admirably. The fault is with the so-called "comedy drama." There was an idea there but feebly and mawkishly worked out.

A Great "Comic."

Tom Smith, billed as "an artist, a gentleman and a scholar," assisted by Harry Newman, has a just right and title to all three of those appellations and more—many and much more. This individual, in the lowly-born parlance of vaudeville, is a "comic" to the manner born. Happily, he has risen to his high estate by grroveling on the stage, bumping into the piano, bruising his scholarly attainments by numerous falls—sometimes striking the frontal bone of his skull, sometimes the occipital bone, until at last he has reached the perfection of a psychic phenomenon.

He develops by such singular and amazing processes that, after singing how well he likes an egg with his tea, he is able to tell a lady in the audience why her husband dislikes work; the husband has "Forty-seventh street malaria."

When some one else wishes to know how to vote on the proposition of raising the pay of first grade policemen and firemen, Tom Smith, in his astral form, says vote "Yes," hoping to ingratiate himself with the fireman in the wings. And he makes no secret of the compact he has with this fireman to boost the amendment along at the polls to-day.

When asked where the Declaration of Independence was signed, he promptly replies: "At the bottom."

Tom Smith is a curiously likeable entertainer. His talents are exceptional and his style safe from the imitation of other performers.

Big Acts Continued.

The Russian Art Company, with Vlasta Maslova, dancer, and Olga Kasanskaya, soloist, holds over from last week. This is a gorgeous production created by M. Golden. Its chief charm is the music under the direction of Philip Pelz.

The Hackett & Delmar revue, "Dance Madness," has returned to the Palace for a second engagement after having played there for two weeks not so long ago. The dancers in this production seem to gather speed with every performance.

Sam Lewis and Sam Dody have returned also with their "Hello, Hello, Hello," which is capable of stopping the show and does so with such verse endings as:

"You can't bounce a snowball"
"You can't swim in a poolroom"
"Fish don't perspire."
"Hello, hello, hello."

Van & Schenck are back again at the Palace. No two male voices on the vaudeville stage to-day can compare with these for the admixture of plaintive and humorous harmonies.

Schenck is the thoughtful singer, master of the subdued ballad, and Van is incomparable for his character songs.

Delicate Feats of Strength.

The Five Ba'asi opened the bill yesterday with some astounding feats of strength and agility. There are three men and two women. The biggest and oldest of the men performs the trick of standing on his finger tips, the fingers of each hand touching five little raised metal discs. A springboard is used for the purpose of bouncing one of the troupe into the air so that his body lights and balances head to head with the man on the other end of the board.

Nonamo's Sensation, which closes the bill, is an airship with a woman pilot pursuing trapeze performers on a circular as they swing from the arms of over.

Jocko, the $50,000 crow, presented by Bob Karno and his daughter, has been applauded often by this writer. His performance is truly marvelous. The bird should be worth a million dollars—anything an ornithologist can afford to pay for him, alive and in his right mind.



POLLY MORAN.

Famous as "Sheriff Nell" of motion pictures, she is now doing a monologue in Keith theatres, burlesquing film favorites.

Polly Moran's Burlesque.

So great is her fame as the rough and ready "Sheriff Nell" of the films the majority of persons are unaware of the fact that Polly Moran, at present touring the Keith Circuit in a monologue, satirizing the "third industry," had a long and honorable stage career before motion pictures claimed her. Polly was a Keith artist even before the cinema was heard of, she says, although her looks belie her words.

"I won't tell you how many years I've been working in vaudeville," she said to an interviewer, "but I'll tell you it's a mighty long time. Why my career in pictures has covered only six years, a mere fraction of my career in vaudeville. And I'm back in vaudeville to stay this time. Pictures are all right, I suppose, if you're a silken and scented heroine, with nothing to do but close-ups, but when you are playing wild parts like Sheriff Nell the casualties are too frequent and too annoying.

"In the few years I worked in pictures I sustained more than a dozen rather unpleasant injuries, such as having my front teeth knocked out and my wrist broken and several other things like that."

In Miss Moran's monologue, delivered in the intimate, jolly manner for which she is famous, she burlesques rather broadly, although not unkindly, the foibles of her screen sisters and brothers. Then, so that no one can object, she proceeds to burlesque herself. And to obtain the best results she spares herself nothing.

Her career on the vaudeville stage has taken Miss Moran clear across the world. She has appeared in every English-speaking country on the face of the earth. Before she went to the picture her vaudeville turn was a singing act, and she still gives an occasional number—in her present offering.

Held Long Jump Record.

The long jump record for the current season, at least thus far, goes to Del Chain and Lon Archer, the newly formed team of well known vaudevillians. The team was established in Los Angeles, and attracted such a lot of attention on the Coast that it was jumped to New York, stopping only at Denver and Chicago for engagements.

Mr. Chain was last seen in the East with Don Barclay and Mr. Archer with his wife, Jean. The boys played two houses in New York last week, doubling at the Eighty-first Street Theatre and the Alhambra.

Yearns for the Stage.

Fay Templeton is considering a return to the stage via Keith vaudeville. Miss Templeton is married and living in Pittsburg, but Edgar, the late Lillian Russell, who was her neighbor in the Smoky City, she hears the call of the theatre above the roar of the steel mills.

"One Man Glee Club."

Frank Crumit is to return to vaudeville after an absence of several seasons, during which he was featured in the "Greenwich Village Follies," "Tangerine" and Sam Bernard and William Collier's "Nifties of 1923," which closed its run at the Fulton Saturday night. He will appear at B. F. Keith's Fordham the last half of the week. After a few preliminary engagements he will be seen in the major Keith houses in New York and Brooklyn.

Frank Crumit started on his career as an entertainer while a student at College. He is a graduate of the University of Ohio, where he was a member of the Phi Delta Theta fraternity and a prominent factor in the glee club and in athletics. In vaudeville he will present his "One Man Glee Club."

Negotiations are under way for Julia Sanderson and Frank Crumit to appear together at the Palace and other Keith houses. They were together in "Tangerine" and have ideal material for music hall presentation.

Didn't Know It Was Duet.

Cecilia Loftus did her imitation of Nora Bayes for radio broadcasting last week with Miss Bayes standing beside her. They alternated in a song and Miss Loftus's limitation was so perfect that no one listening in could tell when Miss Bayes stopped singing and Miss Loftus took up the number.

They sang together as one in such complete synchronization and intonation that the auditors never knew that they were listening to a duet.

Assisting Gus Edwards.

In his new annual song revue at the Alhambra this week Gus Edwards features himself, assisted by Chester Fredericks, George Douglass, Helen Lynd, Mary Bay, Hazel Johnson, Doris Walker, Margie Rooney, Virginia O'Hare, Joe Basse, Freddie Clark and Sandy.

The new Edwards beauties in the ensemble numbers include Maxine Robinson, Betty Frisbie, Claudia Wilson, June Reed, Mollie Cliff, Viola Cunningham, Jean Sullivan, Ruth Kay and Edna Farrell.

"The Man Higher Up."

Theodore Roberts and his latest photo-drama, "The Ten Commandments," will make their New York appearances at approximately the same time. Mr. Roberts will appear in William C. De Mille's brilliant sketch, "The Man Higher Up," at B. F. Keith's Palace the week of November 19. The week of November 26 he will play the Orpheum in Brooklyn and the week of December 3 he will be seen at the Riverside.

"The Ten Commandments" will start its New York showing on November 28. Mr. Roberts is appearing in vaudeville with Hardee Kirkland by special arrangement with Jesse L. Lasky.

Singer Trains Like Athlete.

Olga Cook says that you have to train for the high C's. And her mother, who is her official trainer, agrees with her.

Miss Cook gained high favor among musicians as well as other theatregoers by her delightful singing of the lovely Shubert melodies in "Blossomtime." Now she is singing a group of songs on the Keith Circuit.

And she is training like any football hero.

"No sweets, no starches, no fried foods." That is her slogan. Mrs. Cook travels with her daughter, and herself supervises Olga's meals. A light breakfast of tea and toast she has every morning. Sometimes a fourmile walk. I have walked with Olga in every city in the Union, I believe," says poor Mrs. Cook, who hasn't any voice to worry about, but who is so devoted to her prima donna daughter that she just naturally trains with her.

At 12 o'clock comes a combined breakfast and luncheon, with a meat or fish course, or eggs prepared in some tempting way, a green vegetable, a salad and fruit for dessert. At 5 o'clock, following the matinee performance, Miss Cook has her dinner, much the same as luncheon, with the addition of soup. And that finishes her eating for the day.

"If I break over just once my voice suffers for a week," says Miss Cook, who is pink and plump and pretty, and who longs for a chocolate soufflé and a box of caramels. "So I have trained myself to be as careful as Jack Dempsey."

Miss Cook, who is featured at the Orpheum this week, is a New York girl, a graduate of the Washington Irving High School, who studied for concert and opera, went on in vaudeville to get a little stage presence and experience, and has stuck to the theatre ever since. Her ambition is to sing in light opera of the Viennese type, which she declares the most crying need of the American theatre to-day.

Railway Concerts Next.

Soon the usual tedium of long transcontinental railroad trips will be relieved by the presence of pianists and entertainers aboard several limited trains running between New York and Chicago and Chicago and the Pacific Coast, according to J. E. Horn, president of the Consolidated Orchestras Booking Exchange of 1595 Broadway, New York, who has closed several contracts with leading roads.

The studio style of piano will be used.

UP-STATE WILL ADD TO DEMOCRATIC ASSEMBLY

Later Information Verifies Prediction of Governor Smith—Ulster, Monroe and Erie Counties May Do Even Better Than Anticipated.

FOUR OF EXECUTIVE FAMILY TO VOTE

By CHARLES C. FOSTER.

INFORMATION received late last night by Democratic leaders gave assurance that up-State districts would show a substantial increase to-day in the election of Democratic Assemblymen.

The prediction by Governor Smith that an Assemblyman would be elected from Albany, Schenectady, Monroe and Onandaga Counties was more than verified in the predictions wired by prominent Democrats.

It is believed Van Valkenburg, Democrat, will win at Catskill by more than enough to offset E. W. Bentley's majority in the mountain towns.

Erie County may send another Democratic Assemblyman to Albany. Monroe is likely to send two.

The Republicans in Ulster County, heretofore in the majority, are badly divided this year. Their Assemblyman, Simon B. Van Wagenen, of Rondout, has oppositiou in his own ranks, and the Democrats of Ulster are sanguine of gaining a seat by the election of Holt N. Winfield.

The Kingston Leader, in its endorsement of the Democratic nominee, has this to say:

"No man or woman in Ulster County, regardless of how he or she may feel politically, will ever have to apologize for the action or the attitude of Holt N. Winfield. They will find him supporting the program of Governor Alfred E. Smith during the coming session. He is a warm admirer of the Governor as are thousands and thousands of Republicans and enrolled Republicans at that. The Democracy of the county may be proud to have him as its candidate and are proud to support him with warmth and enthusiasm."

IF the forecast of Governor Smith is realized 1924 will see the third Democratic Legislature in the last twenty-five years.

The Assembly of 1911 was Democratic and had eighty-six or eighty-seven Democratic Assemblymen out of 150. The Senate that year was also Democratic. Daniel D. Frisbee was speaker and the present Governor majority leader.

In 1913, with Oscar Straus the candidate of the Progressives and Job E. Hedges Republican standard-bearer, William Sulzer was elected Governor and carried in with him a Democratic Legislature. There were 105 Democratic Assemblymen elected that year. Of the forty-five Republicans elected to the Assembly in 1913 all were from small counties, the Governor said.

Starting at Montauk Point, L. I., in 1913, the Governor said the first Republican elected to the Assembly was in Putnam County and the next at Albany.

"TWENTY years ago," the Governor said, "When I first ran for the Assembly, Manhattan Island had thirty-one Assemblymen. That number has dropped to twenty-three. It's a cinch the population increased in the last twenty years, but New York City's representation is not a representative body. My old district, the First New York Assembly district, has a population of over 95,000 and one Assemblyman, while Putnam County, with only a population of 10,000 or 12,000, has one Assemblyman."

The Governor explained that apportionment is still guided by the 1915 census, which gives each county at least one Assemblyman, except Fulton and Hamilton, which has one between them, up to a population of 53,000, according to the 1915 census, and a second Assemblyman to a county if the population is more than 70,000.

One close to the Governor predicted that Assemblymen would be gained in the Pollitz district of Erie, the Second Dutchess, Four Westchester, Clinton and Lewis counties. The changes in attitude in Lewis County, it was pointed out, is the failure of the Republicans to renominate Justice Edgar Merrill of the Fifth Judicial district for the Supreme Court.

TO-DAY will be notable for Governor Smith's family. Four of its members will vote. Miss Emily Smith, eldest daughter of the Governor, will cast her first ballot. The Governor, Mrs. Smith and Alfred E., Jr., also will vote this morning in the public school opposite their Oliver street home.

The second event to be celebrated by the Governor's family is the anniversary of Mrs. Smith's birthday. Sunday was the birthday of the Governor's mother, Mrs. Catherine Smith, of 9 Middagh street, Brooklyn.

The Governor will receive returns to-night at the headquarters of the Democratic judiciary candidates in the Hotel Commodore and also at Tammany Hall.

He will divide his time between these two places and his apartment at the Hotel Biltmore.

His last speech of the campaign was delivered last night at Liberty Hall, 138th street, near Seventh avenue, before the combined negro Democratic organizations of Harlem.

Thursday the Governor will go to the Sea View Golf Club, Absecon, N. J., with a few personal friends, where he will spend the week-end and rest up after his vigorous ten days of campaigning.

THE Committee of the Whole of the Board of Estimate yesterday unanimously approved a resolution declaring it was the sense of the committee that a Fair Price Coal Commission should be appointed for New York City in compliance with a suggestion from Governor Alfred E. Smith.

Acting Mayor Murray Hulbert said he would name two members of the commission soon, the third to be named by the Governor.

A PROMINENT Philadelphia Democrat (Democrats are not as numerous in Philadelphia as they are in New York), Francis Lyttleton Maguire, is in the city looking over the political situation.

He reports that the Democrats of Philadelphia are looking forward to a Democratic President, and that in local matters they believe that there is much truth in the motto of the Salvation Army that a man may be down, but he is never out.

THE Board of Estimate at a special meeting yesterday approved the issuance of $825,000 incorporate stock to be used in the construction of an embankment 600 feet wide across Jamaica Bay, which will connect both ends of the Jamaica Bay Boulevard.

PATRICK E. CALLAHAN is being considered as the successor of the late J. Grattan MacMahon, who was County Judge of Brooklyn.

Governor Smith probably will make the appointment within a short time.

AFTER all, there may be something to the campaigning plan of George U. Harvey, candidate for re-election to the Board of Aldermen from the Flushing-Jamaica district.

Asking the question as to why Democratic candidates attend only Democratic meetings and Republicans speak only to Republicans, he thinks the reverse should be the case. He says this would promote brotherly love and cause speakers to be more respectful, not to mention being more truthful.

ONE of the few women running in to-day's election is Lucille Randolph, colored, nominee for Alderman on the Socialist ticket.

She stands for more and better schools, free lunches for school children, recreation and playground centers, cleaner streets, municipal ownership of apartment houses, better housing, lower rents and the international brotherhood of workers.

THERE is an unusual Assembly fight in the Twenty-first district of the Greater City between John T. McNeill, Republican, and Henri W. Shields, a colored Democrat, part of the voters being in Washington Heights, the others in Harlem's black belt.

Racial appeal is reversed. The friends of McNeill say the colored, not the white, voters have raised it, claiming colored Republicans are being urged to support Shields because he is colored.

CONGRESSMEN will be elected to-day in the Eleventh, Sixteenth, Twenty-fourth and Thirty-second districts of New York.

The Eleventh embraces Richmond County and a part of the greater city. The candidates are: Anning S. Prall, Democrat; Arthur O. Walser, Republican; Walter H. Dearing, Socialist. Prall is a certainty.

In the Sixteenth, a district in the greater city, the nominees are: John J. O'Connor, Democrat; John C. O'Connor, Republican; Philip Zausner, Socialist. The Democrat will win easily.

The Twenty-fourth is made up of a part of Bronx and Westchester Counties, the candidates being Edward R. Koch, Democrat; Benjamin L. Fairchild, Republican; Alexander Braunstein, Socialist. Koch will win.

The Thirty-second includes Jefferson, Lewis, Herkimer and Oswego Counties. The candidates are: Daniel C. Burke, Democrat; Thaddeus C. Sweet, Republican; James A. Manson, Socialist. Sweet figures as the victor.

IRVING LEHMAN of the Greater City, now on the Supreme bench, is the nominee of both parties for the only State-wide office to be voted for to-day. He will succeed Judge Hogan of the Court of Appeals, retiring December 31 because of the age limit. Four judicial races in counties are to be decided.

In Brooklyn there is a Supreme Court vacancy to be filled, scattered vacancies in minor courts, Sheriff, Register, District Attorney and Clerk of Kings County.

Queens will elect a Sheriff, District Attorney and Municipal Judge. In Richmond a County Judge and Surrogate will be chosen. The Bronx has two municipal county races.

The Republicans say they expect to win Assembly seats in the First District of Oneida County, also in the Counties of Chemung, Columbia, Sullivan, Rockland, Schuyler and Rensselaer.

Chairman Pell of the State Democratic Committee, says the Democrats will hold sixty-nine assemblymen and make gains in Albany, Erie, Monroe, Onondaga, Dutchess and Westchester Counties. If Chairman Pell is right, it is good-by to Republican rule in the Assembly.

All up-State counties are interested in the direct primary. The indications point to greater support for the Democratic plank as against the Republican measure, regarded as imperfect.

Mayors are to be elected almost everywhere up-State.

STREET PARADE FEATURE OF MOTION PICTURE DAY

City Departments to Aid in Procession on the Seventeenth, Announcing National Film Celebration on Monday, November 19 by Theatre Owners.

PLAN SPECIAL PROGRAMS

Dmitri Buchowetzki, Who Directed "Peter the Great," Here From Poland to Take Up Megaphone in Hollywood. Samuel Goldwyn Buys "Cytheria."

By LOUELLA O. PARSONS.

DEFINITE plans were laid yesterday at a meeting of exhibitors at the Hotel Astor for the moving picture parade, which will be held on Saturday, November 17, to boom National Motion Picture Day, which is to be celebrated the following Monday. The meeting was well attended and from the list of contributing organizations which will lend their aid in making the parade a success, it was apparent that this will be an important event. It was decided that the parade would gather at Madison Square and at 2 o'clock would begin the march up Broadway and Columbus Circle to Central Park, where motion pictures of the event will be taken by the news cameramen for showing in the theatres that night and on National Motion Picture Day. It was declared by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, that Pittsburg, New Jersey and various other local organizations were planning such impressive celebrations of Motion Picture Day that something exceptionally good would have to be done by New York in order to keep in the lead.

Support of the various city departments has been offered. The police band will play, also one from the street cleaners organization, and the firemen and local mail carriers' organizations will furnish marchers and entertainment. Various fraternal orders have been invited to march and a big delegation of Boy Scouts will be in line. While the parade is going on, aeroplanes will photograph the procession from over Broadway. These photographs are later to be augmented when the camera battery gets busy in Central Park. The Keith, Loew, Fox, Moss and other theatre circuits in the greater city, have pledged their support, as have most of the motion picture producing concerns with studios or stars in this vicinity. One of the most spectacular divisions of the parade, upon which the exhibitors are counting, will be a motor squad with the stars of the studios riding en masse.

The parade has been placed in charge of Charles Schwartz, who declared that within two weeks still alloted to him for preparation, he will line up every company and theatre in the district to participate.

Once arrived at the Mall in Central Park, a mass meeting will be staged, with speeches by Senator Royal S. Copeland, Governor Alfred E. Smith, Acting Mayor Murray Hulbert, Sydney S. Cohen and other representatives of the film industry.

The speakers will tell of the plans for better and cleaner pictures and will hear details of the educational and charitable work carried on by the theatre owners. The co-operation of the Rotary, Lions and Kiwanis clubs of Greater New York has been pledged to the movement, which is nation-wide.

On National Motion Picture Day, theatres throughout the entire country will have enlarged programs. A final meeting to complete arrangements for the parade and mass meeting will be held at the Astor next week from to-day.

William Brandt, whose name was mentioned as being one of those actively engaged in promoting Motion Picture Day, sends the following statement:

"Information has reached me that a notice purporting to have been signed by myself on behalf of the Motion Picture Theatre Owners of the State of New York, of which I am president, was mailed to its members in New York City, asking them to attend a joint meeting to be held at the Astor Hotel.

"From the notice it would seem to indicate that the Motion Picture Theatre Owners of the State of New York had placed its seal of approval upon the National Motion Picture Day. I wish to deny this most emphatically. The Motion Picture Theatre Owners of the State of New York are not committed in any political or active way with regard to this matter in any form.

"As an individual member of the Theatre Owners' Chamber of Commerce, which has recently gone on record favoring such a movement, I am naturally bound personally by the wishes of the Theatre Owners' Chamber of Commerce, but the fact that I am so bound bears no relation whatsoever to the State organization."

Europe No Place for Production.

Dmitri Buchowetzki arrived in town last Saturday on the Leviathan to seek his directorial fortunes in this country. He is under contract with Ben Blumenthal, who is handling his affairs, and while there have been a number of offers for the Polish director's services, no papers have yet been signed.

Mr. Buchowetzki is eager to locate in this country because he feels there is no place in Europe for big production. He has just finished "The Carrousel" ("The Merry-Go-Round") for the Swedish Biograph Company, having been called in to take the place left vacant by Victor Seastrom when he signed with Goldwyn and left Sweden in need of a good director. The Swedish company wanted Mr. Buchowetzki to remain with them and made him a very lucrative offer, but he says there is no future in Europe to-day for big pictures. He is very pessimistic about the whole situation and believes that any one who really wants to do something in the film world will come to America and seek his fortunes here.

Mr. Buchowetzki, it will be remembered, made "Peter the Great," "Othello," "Mad Love" with Pola Negri, and "All for a Woman." He has only been studying the English language about eight weeks, still he managed to tell me why "Othello" will never be a commercial success. He said it is not a business film, and then went on to tell how difficult it is to make what he calls "business films" with costume plays.

"When you show three or four hundred years ago," he said, "on the screen and the people who lived and loved in that time, irrespective of any costumes they wear, you must make something that has modern appeal. You must have a picture that has human emotion and does not depict a time so far back that the characters do not seem to have the same characteristics that we have to-day."

Mr. Buchowetzki's accent is fascinating and he has a quaint way of putting things that would make a much better story if I dared to write them just as he said them. For instance, in speaking of "Othello" he said:

"Mr. Shakespeare—he is a great writer, but he makes a poor business film." Then with something like panic in his eye he turned to Mr. Blumenthal and said:

"Did I say it right?"

This Polish director, who, like Lubitsch, was able to make his fame precede him into a new country, leaves for Hollywood on Wednesday, where he will look the situation over before signing any of these ponderous American contracts. We cannot say we blame him, for a contract is a serious thing although perhaps not so serious in the motion picture business where they seem to be broken as easily as they are made.



DMITRI BUCHOWETZKI.

He says the European film market is in a sad condition to-day and that is why he has come to this country.

Buys "Cytheria."

"Cytheria," one of the most talked of books ever written, and one of the most widely read, has been purchased by Samuel Goldwyn for George Fitzmaurice's second independent production. Joseph Hergesheimer has written many books and many stories, but never anything of the sensational nature of "Cytheria."

It is a startling story, to say the least, and has many situations that would give some of our well known censors a good time. Mr. Fitzmaurice is now in Cuba getting sets for his pictures. He will begin work the latter part of November and is looking for a cast to measure up to the one used in "The Eternal City." "Cytheria" should have a tremendous sale among a large part of those who read this book. Mr. Fitzmaurice will spend a month to choose locations and then he will take a company to the Caribbean republic before he starts shooting.

To Hold Out "Scaramouche."

While it has been generally considered probable that Metro would do something special with Rex Ingram's spectacle, "Scaramouche," it was not until yesterday that the company definitely put its seal on the report in the form of an announcement that the production would not take its place in the 1923-24 schedule of releases, but would be held over until next September. In the meantime, the picture will have arranged for it a large number of preleasing dates in the key cities of this country and Canada. Metro officials are watching closely the box office results of "Scaramouche" at the Forty-fourth Street Theatre, and are now predicting that the picture is good for a continued run here throughout the Winter months. There is no doubt in the New York record that has led Metro to proclaim its future plans for the spectacle.

Lasky Due Saturday.

Jesse Lasky is expected in town on Saturday. His coming will be of great interest to the scribes on the various papers, who will probably all park on the doorsteps of Famous Players-Lasky to get the latest on the shutting down of the studios in Hollywood. Speaking of the closing down of the studios, it has had a curious effect on the employees at the Long Island plant. Perhaps we should say in the attitude of the employees. Those who wandered in about noon and were not particular when they left to get to work at the crack of 9 o'clock and are glad to punch the time clock, so no one will make any mistake about their being at work on time. Whereas in the past many of them had very bad dispositions and were temperamental, they are all on a par at the studios. Talk about economy, no one out at the Famous Players-Lasky studios now spends a nickel that is not necessary. Too bad, said one of the wiseacres, that they did not think of this before the studio was closed. Like the old proverb of closing the barn door after the horse is stolen.

Meighan's Father Dies.

Thomas Meighan and his brother, James, left New York hurriedly yesterday for Pittsburg, having received word of the death of their father, John Meighan, who had been ill for a long time in his home. Mr. Meighan was 74 years old, and his death, it was said, was the result of complications of diseases. The Paramount Company, for which Thomas Meighan is working, was all prepared to leave for Georgetown to make exteriors for "Pied Piper Malone." The company itself has gone on its way, and Mr. Meighan, following the funeral of his father, will go South to resume his picture work before returning to New York. The late Meighan was head of the Pittsburg Facing Mills until ten years ago, when he retired from business due to ill health. Mr. Meighan leaves seven children, Thomas, John, James, William and King being the boys, and the two girls are Mary and Margaret.

Harry Warner Here.

Harry M. Warner, president of the Warner Brothers' picture organization, arrived in town yesterday, accompanied by Sidney A. Franklin, who has recently finished producing and directing "Tiger Rose," the Belasco play, with Lenore Ulric, and Harry Rapf, whose latest Warner picture is "Lucretia Lombard." The three executives declared that work at the Warner studios is going on at full speed in spite of the closing down of the other studios. During his stay in New York Mr. Warner will go into matters of further production with his brothers, Irving and Abe, and also be in the market for the screen rights of plays and successful literary materials from which to make pictures.

Mr. Franklin will act as Mr. Warner's aid in sorting out the story material, while Harry Rapf is also looking for literature on which he can base future productions. Mr. Warner declared that most of the eighteen pictures planned by his organization for the year have been completed. At the present time John Barrymore is finishing up "Beau Brummel" at the Hollywood studios, and Ernst Lubitsch's production, "The Marriage Circle," is being prepared for shipment East. "Daddies," the screen version of David Belasco's play, with Mae Marsh starred, is also being made. A little later Lubitsch will begin research for "Deburau," which will be his next Warner effort. It is also interesting to note that the musical comedy, "Irene," will also be listed at a later date on the Warner program.

Indians See "Hunchback."

Broadway in the neighborhood of Forty-second street was startled out of its usual phlegmatic calm yesterday to see a sightseeing bus full of Indians in complete regalia dash up to the door of the Astor Theatre, where Universal's "The Hunchback of Notre Dame" is playing. Investigation disclosed that the warriors and their squaws are from the Flat Head reservation and are here from Montana to take part in the Tex Rickard rodeo at Madison Square Garden. As the Indians filed out of the theatre at the matinee, A. J. Cobe, manager, came forward in his best official manner and declaimed to the leading warrior:

"How you likem big show?"

"A splendid production," replied the brave. "One might say it is superior to the original opus of the French classicist. As for Chaney's characterization, it is, indeed, superb."

Mr. Cobe was reported at a late hour last night to have regained consciousness.

Another Word From the Coast.

Joseph Schenck and M. C. Levee, president of United Studios, according to our private wire from the Coast, reached home Sunday. Schenck, commenting on the situation of enforced economy, said:

"Salaries of motion picture actors must come down and the prices of admission to motion picture theatres must go up before the film industry will be on a stable basis.

"Just as surely as salaries went up," said Mr. Schenck, "they must now come down. There will be no organized effort by producers to reduce salaries, but there will be, and is, a friendly co-operation and understanding between producers that is bound to lead to the restoration of sanity and normalcy in the salaries of stars and players."

De Mille Coming To-morrow.

William De Mille is expected to reach New York to-day. He is coming to consult with Clara Beranger, his scenario writer, on matters of coming productions and to look the market over for possible screen material. Page all the theatrical producers. Miss Beranger has only recently returned from Europe, where she went on a vacation.

Berman Leaving Town.

Sam Berman, the secretary of the Motion Picture Theatre Owners of the State of New York, left the Times Square office yesterday for a long protracted swing around the upper circle of New York State to visit the local exhibitors in order to study their wants and take up the question of securing co-operation for the organization in the matter of having the local exhibitors influence their Congressmen toward securing favorable support for the repeal of the admission tax.

Among the cities and towns Mr. Berman will visit are the following:

Auburn, Syracuse, Oswego, Watertown, Malone, Massena, Ogdensburg, Rouses Point, Plattsburg, Potsdam, Glens Falls, Hudson Falls, Gloversville, Johnstown, Little Falls, Utica, Herkimer, Schenectady, Cohoes, Troy, Hoosick Falls, Albany, Hudson, Poughkeepsie and Newburg.

Upon his return, Mr. Berman will make a detailed report of the conditions as he finds them.

Booked "Acquittal."

Word comes from Chicago that "The Acquittal," based on Rita Weiman's story, has been booked by the Chicago, one of the largest theatres in the loop. The Acquittal was made by Universal and has Claire Windsor, Norman Kerry and Barbara Bedford in the cast.

"Scaramouche," Metro's Rex Ingram Special, Not to Be Generally Released Until Next September — Lasky Due Saturday, Will Explain Closing of Studios.

MEIGHAN'S FATHER DIES

Flat Head Indians Find "Hunchback" Superb—Sam Berman Starts Long Swing Among the Up-State Exhibitors. Harry Warner Here With Franklin.

STAR DENIES HIGH SALARIES AS ESTIMATED BY BRANDT

Feminnie Player Declares List Arranged by Theatre Owner Is Not Correct, According to Situation — Says Studio Costs Are Not Due to Actors.

UNIVERSAL EXPERIENCES FIRE

By LOUELLA O. PARSONS.

WILLIAM BRANDT'S list of salaries paid the well-known stars has created considerable comment in the motion picture industry. One of that little group of fifty whom Mr. Brandt mentioned as being overpaid rises in defense of her art and her salary and comes back with the following interesting letter:

"William Brandt's article, quoted in your Sunday edition of November 4, I fear, gives the reader an erroneous impression as to the percentage or relative proportion that a star's salary has to the cost of a picture. It seems to me that it is in bad taste to give a list of stars and their salaries. Some of us are not receiving the amounts mentioned; but few of us would stand up on our hind legs and object to an error of $1,000, more or less. I am glad to say that Mr. Brandt includes me in his list of 'overpaid,' but he is nearly $1,700 off. I mean he has overestimated my ability, perhaps not as an artist, but as a business woman.

"Within the past few years I have made ten pictures and in no case did my salary amount to more than ten per cent. of the cost of the picture. On one picture the story cost three times what I was paid in salary. One of the leading men or stars mentioned in Mr. Brandt's list played opposite me and he received less than a third the salary quoted in Mr. Brandt's list. On two of my pictures the scenario writer received but one thousand dollars less than I did. I dare say she was worth more to the ultimate success of the picture, but Mr. Brandt should not make himself silly in the eyes of the players who are responsible for the returns at his box office.

"Mr. Brandt doesn't realize that inability on the part of executives and lack of faith in the people employed causes an enormous overhead and great quantities of money are dissipated because of bigger sets, bigger crowds, gorgeous costumes and scenes that are never used and never could be used because of the poor taste of the director, who through lack of training cannot tell a moment of sincere human appeal without stimulating the morbid curiosity of censors.

"On my sixth picture the sets cost $32,000 and the costumes $38,000. The story cost over $20,000. The director received $10,000. The picture ultimately cost $218,000. My salary was $8,200.

"When Mr. Brandt says that actors and directors are the only ones in the industry who are getting any money, he forgets, or pretends to, that the readjustments must begin at the home office, where president, vice president, second vice president, third vice president, a Coast vice president, and groups of people draw salaries that make the President of the United States wish he had gone into pictures instead of politics.

"Retrenchments should be like charity—they should begin at home. And why should Mr. Brandt forget about carpenters, scene painters, electricians, paperhangers—he surely could not have forgotten that they, too, get paid very highly, and that their salaries also add to the ultimate high cost of production.

"Sincerely yours,

"One of the Group of Fifty."

William Brandt, who never misses a good opportunity for a good battle, will probably have something to say to this letter. As Mark Twain said, "a difference of opinion is what makes horse racing."

A healthy discussion never hurt anyone. Come on, let's have some more.

Fire at Universal.

The Universal company feels very fortunate in only having lost about $500 yesterday in the fire in the projection room on the eighth floor at the exchange. At least that is the damage estimated. Dorothy Pensel, a stenographer employed by the Universal company on the seventh floor, had a new fur coat ruined which she was unfortunate enough to have left in an outer office. The blaze started in a wallstand and was discovered by Bert Green, an animated cartoon artist, who saw the glare through the transom. He tried to put it out with an extinguisher, but was unsuccessful, and it took several streams of water from the fire hose after the firemen arrived to extinguish the flames. A score of stenographers on the floor below were excited when the water started pouring down from above, but all except Miss Pensel were able to save their wraps. We needed just that little touch of excitement on Election Day to save us from believing that the world had gone to sleep.

Wilson Gonig to Coast.

Harry Wilson, press representative for Sol Lesser's Principal Pictures Corporation in general, and for Baby Peggy in particular, is leaving on Friday with his small protege and her parents for another year on the Coast. James Loughborough has been appointed Eastern press representative for the Lesser company and will hold forth in New York in co-operation with Wilson in Hollywood. Mr. Loughborough was formerly press representative for Thomas H. Ince and more recently engineered the Washington, D. C., premiere of Metro's "Scaramouche."

Kann in Business for Himself.

George Kann, who recently resigned as head of the foreign department of Goldwyn Pictures Corporation is now engaged in launching his new enterprises, the George E. Kann Corporation, with offices at 220 West Forty-second street. Naturally, Mr. Kann's new company will have to do with foreign business. He will deal in the international distribution of negatives, a field with which he is familiar.

Before coming to the Goldwyn Company Mr. Kann was head of the foreign department of the Universal Company and he made many friends both abroad and in this country, and should be successful in his own business.

Grand Opera for the Films.

Hugo Reisenfeld has always believed that the motion picture public should be educated in music, and because of that has made it a point to have high class music in the theatres of which he is the guiding spirit. He will now try an experiment of bringing "Faust," "Aida," "Marta," "Il Pagliacci," "La Gioconda," "Il Trovatore" and a few of the lighter Gilbert and Sullivan operas to the Broadway houses in about two weeks.

The operas will be condensed into fifteen or twenty-minute versions so that they will fit in with the regular motion picture programs. Only the high spots will be given and the more important roles sung, but the versions will be such as to give a complete story.

Mr. Feisenfeld has enlisted the services of the Zuro Opera Company for his movie-opera plan. Under the management of Josiah Zuro this company has been giving productions in greater New York for twelve years. Special acoustic devices are being installed at the Rivoli.

Thanes at Performance.

The Metro company had a distinguished guest at the Forty-fourth Street Theatre on Monday night. No less a person than Vincente Blasco Ibanez was there as the guest of Mr. and Mrs. Jack Meador. We saw the author of "The Four Horsemen of the Apocalypse" with our own eyes, so we know that he did not fail to be among those present at what Metro was pleased to call "The Ibanez Celebration." Rex Ingram cabled greetings from Cairo, Egypt, to the box party. We are glad he did not say he was sorry he could not be there, because from what the various reports say of young Ingram, he seems to feel that Europe is the one place in the world. However, these stories may be exaggerated.

Anita Stewart in Vaudeville.

On November 12 the Brooklyn patrons of the Orpheum Theatre are going to have an opportunity to see Anita Stewart in a new playlet called "Fine Feathers." This will be her debut behind the footlights and incidentally the beginning of a tour she will make over the circuit. The sketch was written by Anita herself in conjunction with John Russell. She impersonates a musical comedy actress—the same role she has in "Cain and Mabel," which will make its bow on Broadway very shortly. The playlet, we understand, is very pretentious—with eleven people—one of the headliner acts of the circuit.

Gets a Royal Reception.

San Antonio, Texas, gave Elmer Clifton and his company a reception he will not soon forget. The arrival of the film troupe with a famous director, a well known cast, and a story which has originally served as a David Belasco production gave the old Texas town a real thrill, but Mr. Clifton reached there with the script of "Tom of Virginia" tight in his hand Mayor Tobin and his staff of city officials stepped forth and told Mr. Clifton to feel at home, that everything in the village from the town pump to the buildings were at their disposal. The fame of Mr. Clifton as the director "Down to the Sea in Ships" had reached the Texas town and the natives were all eager to get a glimpse of the man who produced it.

San Antonio was chosen by Mr. Clifton as the locale for exteriors because it seemed to afford the best natural location for a Civil War drama. In the cast of "The Warrnes of Virginia" are Martha Mansfield, Wilfred Lytell, J. Barney Sherry, Robert Andrews, Harlan Knight, James Turfler, Dorothy Kingdon, Rosemary Hill, George Backus, Frances Grant, Jimmy Ward and Helen Ray Kyle. This is the group of film folk who went with Mr. Clifton to the sunny South and were present when Mayor Tobin gave them the key to the city. The Fox party will remain in San Antonio about six weeks and from the reception they received there is no doubt they will have a pleasant time.

Give It the Once Over.

The first picture made by William S. Hart for the Famous Players-Lasky Company has reached town and is now being dissected, analyzed, criticized and looked at by the various members of the Paramount staff. At least, we assume that is what is being done. That is what they usually do when a film gets here from the Coast. The public will be glad to see Mr. Hart back on the screen. He has been gone a long time and many of his faithful fans believe it is high time he returned. We have not heard an inkling from the Famous Players-Lasky office as to how the star's first film is. That is because we have not happened to see any of the powers that be since it was shown on the screen.

Leaves To-day.

Lillian Gish had almost despaired of getting back to Italy. She has had her plans changed so many times. But, according to the latest word from her and from the Inspiration office, she sails today on the Conte Rosso. As soon as she reaches Italy she will begin work on George Eliot's novel, "Romola."

Coolidge Sees Film.

President Coolidge has seen some of the scenes taken by David Wark Griffith to be used in his picture, "America," and the Boston Traveler, under a date line of October 31, comments on it as follows:

"Congressman Treadway to-day presented to President Coolidge David W. Griffith, picture director and producer, who showed the President several scenes of his 'America,' a picture of the War of Independence, which will reproduce Lexington and Bunker Hill as they were in the Revolutionary days, and will show the battles in which the American farmers and militia men struck the first telling blow for freedom.

"American soldiers of to-day, attired as were these earlier soldiers, re-enacted the battle scenes. Many of the historic relics of those days were used."

Guild Holds Meeting.

A special dispatch from the Coast says that a highly successful meeting of the Catholic Motion Picture Actors' Guild of America was held in Hollywood Monday night. Father M. J. Mullins, chaplain of the guild, presided at the meeting, and among the speakers were Ben Turpin, Jack Coogan, Sr., and Thomas Gray. Mrs. Emma Corrigan also spoke on matters of interest to the guild.

Returning to Japan.

Tom D. Cochrane, who was in Japan at the time of the earthquake, and whose safety was a matter of great concern to his relatives in this town, will leave New York on November 11 to return to Kobe, Japan, to take charge of the new Famous Players-Lasky headquarters which were opened following the earthquake. He will visit relatives at Toledo and Chicago and will sail from Seattle on November 22 and will arrive in Japan on December 6.

Sails for Europe.

Before "The Ten Commandments" is shown in this country some additional scenes will be taken in Europe. Mary Stuart Meehan and Madelon Mooney sailed yesterday on the Berengaria to do a job for Cecil DeMille. We are not clear in our mind whether the scenes are to be a part of a prologue to be presented with the picture or the actual film. However, that does not matter. Their work, we understand, is on "The Ten Commandments."

Guest at Luncheon.

Jackie is not the only member of the Coogan family who has parties given to him. Yesterday, Mrs. Lillian Coogan, the mother of the famous Jackie, was given a luncheon by Helen Shaw. It was in the nature of a farewell party, as Mrs. Coogan leaves for the Coast this week.

Breaking Hollywood Ties.

Having signed up with the Stoll Film Company in London, Mr. and Mrs. Sessue Hayakawa will remain on the other side indefinitely. Mrs. Hayakawa has returned to this country and is back in Hollywood, where she is selling her Hollywood home. After she finds a purchaser she will return to London and begin work on a production that is waiting for her. Mr. Hayakawa has already begun work.

A Line or Two.

There was a report yesterday that 1600 Broadway was burning down. We telephoned the Universal Film office to inquire if there was a fire in the film office. The telephone girl didn't seem to understand, so with our best reportoral instinct we asked for the publicity department. The young man who answered the telephone had probably been instructed to never answer questions without consulting the head of the department.

"Is there a fire at Universal?" we asked him.

"Wait a minute," he replied, "I will ask Henry Bates."

Singer's Sister Loses Her Case.

Amelia Nesbit, 26, colored of West 130th street, was freed for lack of evidence in the West Side Court yesterday by Magistrate Francis X. McQuade of a charge of having stolen a purse containing $108 from the home of Mrs. Alice Edmonds, a sister of Alma Glnck, the singer, at 307 West Ninety-third street. She was employed as a maid in the Edmonds home until Thursday, when she suddenly left before a boarder, Amilio Kresst Detusschaens, a Chilean aviator, was able to make it known that he had discovered the disappearance of the purse from underneath a mattress of his bed last Thursday.

The aviator, who is here with his wife, is taking a special flying course at Langley Field. The maid was arrested last night when she returned to the Edmonds residence for her pay.

What Sawdust Will Do.

Wells Hawks has been reannointed with sawdust by Dexter W. Fellows. The circus season having closed Dexter has gone to his hibernation in New Britain, Ct., and Hawks has been installed in the press room at Madison Square Garden for the Rodeo season. The sawdust took immediate effect on Wells Howks, who, having closed the Coney Island season by bringing the elephants to Broadway to control the traffic yesterday with Eddie Paul as pathfinder, took the rodeo audience visiting to Tammany Hall and then over in Charles J. Murphy's polling place, where the red skins were taught to vote as the pale faces do.



Photo by Apeda.

ANITA STEWART.

She will make her debut in vaudeville next week at the Orpheum Theatre in Brooklyn.

Riesenfeld Plans Series of Short Operatic Interludes for Rivoli. Vicente Blasco Ibanez Guets of Jack Meadors at Performance of Scaramouche."

LILLIAN GISH SAILS TO-DAY

FRED STONE.



Photo by White.

As He Appeared in "Stepping Stones" at the Globe Last Night.

FRED STONE HERE IN NEW PLAY

Star Is Presented by Charles Dillingham in "Stepping Stones" at the Globe Theatre.

INTRODUCES HIS DAUGHTER

GLOBE THEATRE—"Stepping Stones," a new musical comedy in two acts, by Anne Caldwell, R. H. Burnside and Jerome Kern.

The Cast.

Peter Pinn	Fred Stone
Prince Silvio	Roy Hoyer
Otto DeWolfe	Oscar Ragland
Ramon	John Lambert
Richard	Harold West
Captain Paul	Jack Whiting
Antoine	Gerald Gilbert
Gypsy Jan	Bert Jordan
Eddie	Willie Torpey
The Landlord	George Norman
Roquette Hood	Dorothy Stone
Widow Hood	Allene Stone
Lupine	Evelyn Herbert
Radiola	Primrose Caryll
Mary	Lucille Elmore
Nurse Marjorie	Lydia Scott
Charlotte	Lilyan White
Eclaire	Ruth White
Rose	Hazel Glen

Theatrical history was written at the Globe Theatre last night and with capital letters in red ink. Fred Stone came to that house in a new production, "Stepping Stones," and the New York appearance of Mr. Stone in a new play, one year in three, for close to two decades always has been one of the big events of the New York theatre.

But last night will be remembered as the greatest of all Fred Stone first nights, because it served to introduce to a New York audience the comedian's daughter, Dorothy Stone. New York seldom has seen a welcome as tumultous and as heartfelt as that given Fred Stone and his daughter last night, and here for once is the child of a star worthy of her parentage.

But the introduction of a daughter to the stage does not mean that Fred Stone is beginning to consider the surrender of his own right to be considered one of the greatest of stage comedians, and last night he was the old Fred Stone, as funny and as agile as ever. He even did he seem in finer fettle, and as antic upon antic, comedy situation upon comedy situation and dance upon dance was revealed in rapid succession, even the first-nighters thrilled at the perennial youth of the man.

And then came Dorothy, a radiant young thing, taking a first performance as calmly and as naturally as one could wish even from one born of the royal blood of American comedy. Every gesture, every bit of a walk, every cock of the head, every bit of a step was uncanny in its faithfulness to her famous father.

Plenty of Dancing.

There was more dancing last night, than in any previous Fred Stone show of recent times, but even the two lithe and seemingly tireless Stepping Stones were run down and gasping before the audience had enough of their dancing.

"Stepping Stones" may be described as a typical Fred Stone show, much more sumptuous than any previous Fred Stone show, but into it Mr. Dillingham seems to have put more sheer beauty and more imagination than have gone into any other play. It is typical in that it has its foundation in a fairy tale, in that Mr. Stone goes through most of the evening under the name of Peter Pinn, and in that it affords plenty of opportunities for the famous Fred Stone novelties.

The Indian of "Tip Top" and the lady circus rider of "Chin Chin" have found worthy successors in the gipsy fortune teller and the comedy magician. Dorothy Stone has several divertissements with her father, but it is in an appearance as Peter Pan that a marvelous succession of dances brought the personal triumph of the two Stones to its highest mark. The scenes were successively a nursery, a sweet shop, a road in the woods, a garden of roses, a haunted inn, a dolls' village, and, of course, at the end, a palace of the Prince.

Others in the Show.

Unnecessary as it may have seemed, there is much in "Stepping Stones" besides Fred Stone and Dorothy Stone.

There is Allene Stone (Mrs. Fred Stone), with her old faculty of imparting calm and composure to an entire company. There is Evelyn Herbert, who sings splendidly; Oscar Ragland, John Lambert, Roy Hoyer, Hazel Glen, Primrose Caryll, Harold West, Lucille Elmore, Lilyan and Ruth White, George Hermap, Jack Whiting and Gerald Gilbert, to say nothing of the Sixteen Sunshine Girls, with a dance: "The Mystic Hussars," which is something new to marvel at.

The music for "Stepping Stones" is by Jerome D. Kern. The book is by Anne Caldwell and R. H. Burnside. The lyrics are by Miss Caldwell, while the production has been staged by Mr. Burnside. It is extremely easy to believe that the entire company numbers eighty people.

"JEWEL BOX REVUE" IS BEST AT LOEW'S STATE

Actors of an Entire Keith Show Injured in Railroad Wreck Near Charleston, West Virginia.

BUT GIVE THEIR PERFORMANCE

Nat Vincent Writes in High Praise of Kindness Shown by Manager T. L. Kearse.

By ASHBY DEERING.

"The Jewel Box Revue," the principal vaudeville attraction at Loew's State Theatre this week, makes use of a rather clever idea which imparts some meaning to the name.

In the first scene occupying the back stage is a plush-covered oblong box and mounted upon it a large imitation of a solitaire ring. In the cusp of the ring sits a beautiful young girl who steps down and coming forward is introduced as some precious or semi-precious gem.

The curtains are parted again and again at intervals of about one minute until a bevy of these dancing "jewels" are clustered in the center of the stage. And thus the entertainment begins. The costumes are ornate and correspond in color scheme to the particular gem represented.

Eileen Sehofield and Bobby Gore are featured in "The Jewel Box Revue" and both are excellent dancers. The prevailing style of announcing in song whatever is to be done in the revue obtains here just as in other performances modeled on the same lines. And Miss Schofield does the inevitable Egyptian dance in which she simulates very well the writhings of a snake doing its "daily dozen."

The Three La Pearls—a man, a boy and a little girl—do an aerial act with some amusing trampoline work, the boy clowning it. Their trapeze performance is difficult, but they make it look easy.

Leonard & Eddie are a colored dance team who start off lazily, but soon begin to show speed and dexterity in their footwork.

Jean McCoy and Ralph Walton in "A Few Moments With Ouija" are only mildly amusing. It is a talking act which depends for its success on how hard each can slap and pummel the other after each alleged "wise crack."

The girl has a pocketbook which bounces when she hurls it to the floor, and when it lands in the audience there is, of course, a ripple of laughter.

Emerson & Baldwin in "What Fools These Mortals Be" have eccentric make-up and do a burlesque on magic. "Count Adenoid" performs his celebrated disappearing trick, making his partner vanish from the stage behind a screen and then gives his own idea of levitation.

"This is silly, but it's a living," says the other fellow. "I'm just like a trained seal; throw me a piece of fish now and then and I'm all right."

This pair also do a very neat series of juggling stunts.

Vaudeville Actors in Wreck.

A supreme test of the "service" slogan which prevails throughout the B. F. Keith Vaudeville Circuit came this week when a train wreck between Charleston and Clarksburg, W. Va., demolished two sleepers in which the entire Keith show was traveling. Every one in those two cars sustained injuries, cuts, bruises, broken limbs, facial disfigurements or shocks as the two cars in which they were riding turned completely over. It was then that Manager Timothy L. Kearse of the Kearse Theatre, Charleston, came to the rescue and displayed his understanding of the Keith idea of "Service."

Nat Vincent of Franklyn & Vincent, who was in the wreck, gives the following account of the affair in a letter to President Albee, in which he says:

"Mr. Kearse, upon receiving the first wire from Mr. Herbert Denton, got the wires busy between Charleston and Clarksburg, Orlando and Weston, sparing no personal time or expense to see that every artist was accounted for and taken care of. The next train through arrived at 7 P. M. with a very much battered-up troupe of vaudevillians and Mr. Kearse was at the train to take care of every one. He had also reserved rooms for each and every one at the Hooley Hotel and his cheery manner and personal attention seemed to clear the cloudy atmosphere.

"After getting everyone located he saw to it that they immediately had supper, (the first meal since six in the morning) when the train left Clarksburg, and during the dinner he notified everyone that while his theatre was pretty well packed, they need not do a performance, but to go to bed and get some rest and forget about everything; but in a body the artists refused to do this.

"Mr. Kearse therefore stuck back stage and seemed to be everywhere at once, serving tea and other little delicacies he had ordered. Another announcement was made from the stage and everybody was greeted with rounds of applause from a most wonderful audience.

"Fred Hayden was forced to do a single and Tommy Hayden, unable to stay at the hotel, limped his way over to the theatre and upon seeing Freddie laboring under adverse conditions, stepped out on the stage, dislocated knee, broken nose and all, and rendered his English version of "Yes, We Have No Bananas."

Physicians Rushed to Scene.

Of the company of Keith artists who suffered in the wreck, Billie Williams and her Mountaineers were so badly hurt that railroad physicians who were rushed to the scene advised them not to try to continue their trip, but to accept immediate aid by going to the hospital in Weston, W. Va., which they did. Tommy Hayden received a broken nose and a dislocated knee-cap, Fred Hayden was badly cut about the face and body; Glen Angers sustained a bad bruising, and Herbert E. Denton many cuts on the head and face.

Gautier and Pony Boy and Franklyn & Vincent, all badly shaken up, were able to appear in the matinee in Charleston and explained to the audience regarding the seeming shortness of the show, but said that the full quota would be on hand that evening.

In his letter to Mr. Albee, Nat Vincent adds this significant comment: "Summing it all up, it again proves the feeling now existing between regular managers and artists throughout vaudeville and again shows the co-operation each received from the other and all through the untiring efforts of the managers and the example set by them for vaudeville in general."

Deep Sense of Appreciation.

"Therefore," adds Mr. Vincent, "the following artists: Gautier and Pony Boy, Blanche Franklyn of Franklyn & Vincent, Fred and Tommy Hayden, Glenn Angers of Herbert E. Denton and company, as well as myself, would appreciate it if you personally wrote to Timothy L. Kearse, manager of the Kearse Theatre here in Charleston, thanking him for the attention showered upon us all at a time when a cheery word meant more than medicine, and also for his thoughtfulness in every detail for our entire comfort, forgetting entirely his own pocketbook, thinking only of his fellowmen in time of trouble. Coming from you it will no doubt show how deeply we appreciate his every effort."

In his reply to Mr. Vincent, Mr. Albee wrote: "Why did these sore and maimed vaudeville artists insist upon going on the stage under the circumstances of their suffering? It was because this manager was willing to make a sacrifice, and with all his kindness they would not allow him to make the sacrifice of practically closing his house. This is co-operation of the highest order, and you don't get such co-operation unless there is something behind it. * * * I want to say to you and to the vaudeville people of the world that a new dawn entered into vaudeville seven years ago, and that the sun has been shining on it ever since. What clouds there were have been dispelled and the teachings of our Lord Jesus have entered into every manager's heart; 'Do ye good to one another,' and they are all doing it, for every letter I receive speaks of some gentle kindness, some sympathetic advice and help, some co-operative consideration which occurs in divers conditions that arise in our business."

Further aid, if needed, will be extended to the wreck sufferers by the N. V. A., and Mr. Albee has forwarded both Mr. Vincent's letter and his own reply to Manager Kearse of Charleston.

May Preston Dies.

May Preston, actress, aged 60, guest at the Actors' Fund Home on Staten Island for the last nine years, died suddenly yesterday. She made her first appearance on the stage at the age of six, playing the part of Mary, daughter of Joe Morgan, in "Ten Nights in a Bar Room," and during her long career in the profession had appeared in companies with Edwin Forrest, E. L. Davenport, and many other well-known artists. Her last appearance was with David Warfield in "The Auctioneer," in 1914.

Her husband, Charles De Groat, actor, died at Lewiston, Me., in 1906, and her mother, Isabella Preston, actress, died in this city in March, 1900.

Funeral services, which will be under the auspices of the Actors' Fund of America, will be held from Campbell's, Broadway and Sixty-sixth street, on Friday morning, at eleven o'clock, and she will be laid beside her mother in the Actors' Fund plot in Evergreen Cemetery, Brooklyn.

Roosevelt Endorses Fund.

The Actors' Fund of America wishes to make public a letter of endorsement from Theodore Roosevelt, Assistant Secretary of the Navy Department. A copy of the letter, addressed to Daniel Frohman and E. F. Albee, is as follows:

Navy Department, Assistant Secretary's Office, Washington, D. C., Oct. 22.

"My dear Mr. Frohman and Mr. Albee, president and vice president Actors' Fund of America:

"I am delighted to endorse the Actors' Fund of America. It is an excellent institution, for it is a guarantee to those who have given the best years of their lives to the drama, that they will be cared for when they grow old and are no longer able to work. Though it was not my fortune to see the work done by the actors and actresses during the last war myself, I do know from testimony on all sides that they did work unsparingly, and contributed greatly to the morale of our troops, which was most important service.

"Merely incidentally I had an actor in my regiment. He belonged to the humbler grade of the profession. I don't think he ever rose above unimportant vaudeville engagements. However, like the many who served in humble positions, when the test came he delivered 100 per cent. He fell in action.

"Believe me, with best wishes,

"Very truly yours,

(Signed) "Theodore Roosevelt."

"Eileen From Erin."

Vivian Tobin is rehearsing a sketch for presentation in Keith vaudeville. The piece is by John J. McNally, Jr., and is called "Eileen From Erin." Miss Tobin will have a supporting company of four people, offering will be ready for a New York showing late this month. Harry W. Mosley of the Barry-Fitzgerald office is looking after Miss Tobin's vaudeville venture.

Recruit From the Films.

Negotiations are on between Rose and Curtis and Fritzi Brunett, screen star favorite from the Pacific Coast, for an engagement in Keith vaudeville.

Miss Brunett, who is a sister of I. Robert Samuels, the Keith booking man, has never appeared in vaudeville. She has had several offers from producers for the legitimate, but has always heretofore preferred to remain in pictures.

Kosloff and 26 in Support.

Theodore Kosloff, internationally famous dancing star, will make his New York debut in his new vaudeville dance production at the Palace the week of March 3. It is one of the most pretentious acts of its kind ever staged in the two-a-day. Mr. Kosloff has a supporting company of twenty-six talented artists.

NENA WALKER.

With Charles Deland in a new farcical comedy of 1950, entitled "King Solomon, Jr.," which is breaking in on "big time" vaudeville.

ELEONORA DUSE IS SEEN IN 'GHOSTS'

Huge Century Theatre Is Packed to Capacity With Adoring Crowd at Second Play.

WELL SUITED TO CHARACTER

Memo Benassi Gives Sympathetic Portrayal of Unfortunate Son and Works Well in Support.

CENTURY THEATRE — Eleonora Duse in "Spettri" ("Ghosts"), a drama in three acts, by Henrik Ibsen.

The Cast.

Mrs. Alving (Helen)	Eleonora Duse.
Oswald Alving	Memo Benassi
Pastor Manders	Rec Orlandini
Jacob Engstrand	Ciro Galvani
Regina Engstrand	Maria Morino

By DOROTHY DAY.

In writing of Eleonora Duse, one feels the need of being a poet. Lyric verse might express to an extent the beauty and majesty of her presence, and when one has only the use of ordinary language, it is with a feeling of diffidence that one sets out to tell of her performance.

For her second presentation in New York the actress has selected Ibsen's "Ghosts." The choice is a wise one, indeed, for the role of Mrs. Alving, the mother of an unfortunate son who has inherited the consequences of his father's faults, is well suited to her advanced years. There is no need for make-up—no need for any sort of theatric trickery. Signora Duse is the incarnation of the proud woman, revolting against the stupid conventions of society, as well as the Broken-hearted mother of an unhappy son.

She is dressed in a plain black gown, with soft collar and cuffs, and about her slender form is draped a large camel's hair shawl. The grace and ease with which she handles the shawl is beautiful to see. Her walk, the way her head sits on her shoulders, every gesture, goes to make up a symphony of graceful movements. And with all this the music of her voice.

I had expected to see the style of acting popular a generation ago. La Duse is essentially modern. Hers is the natural style. There is no sonorous bellowing—no theatric movements—yes, La Duse is essentially a modernist. One feels that she lives her part every second. The actress is never present, it is always, always th woman in the play.

An interesting thing about her method, if she may be said to have a method, is the way in which she gives a speech, and tops it with a gesture. The movement is the punctuation mark, the pointing out again of everything which she has said. Those hands, of so much has been written and said, are eloquent of despair, fear, hope or love, whichever emotion it is she would express.

The scene is laid in the country home of Mrs. Alving beside one of the large fjords in Western Norway. A glimpse of the landscape, veiled by mist, is visible through the open windows.

The plot is assuredly a gloomy affair, and tells of the unhappy Oswald, son of Mrs. Alving, whose father's sins had been visited on him.

In the second act Oswald confides to his mother that a physician has told him that his mind is weak, probably because of his father's sins, or because of his own. The mother tries to comfort him, and learns that the boy is desperately in love with Regina, her maid. This scene is marvelously played by Signora Duse and Memo Benassi. At its conclusion, a fire in the orphan asylum which Mrs. Alving sponsors, breaks out, and Oswald rushes to the rescue.

In the third act, Mrs. Alving discloses the fact that Regina is the half-sister of Oswald, whereupon Regina heaps approaches on the old woman's head, and goes off. Oswald, left alone with his mother, forces her to promise to kill him if he mind should go, rather than permit him to live in such a condition. As she is allaying his fear of such a fate, the murky sun rises, and the boy feebly cries, "Mother, give me the sun."

Memo Benassi as Oswald gives a startling performance. He works in perfect accord with La Duse in his scenes with her, and succeeds in making the role very empathetic.

It is a great opportunity for young actresses to be able to see La Duse. One can learn so much from watching one performance. She is the very quintessence of all the theatre means to those who reverence it and cherish its traditions.

Comedy of Six Wives.

"King Solomon, Jr.," is the title of a new farcial comedy with a prologue, which Charles Deland is bringing into "big time" vaudeville. This one-act play will soon be seen in Keith houses in and around New York. The young king has an interesting household of six wives. Here is the cast of characters:

Prologue	
Mrs. Margie Moore, wife No. 1	Nena Walker
Mrs. Helen Moore, wife No. 2	Barbara Fowler
Mrs. Alice Moore, wife No. 3	Kathryn Blair
Mrs. Nettie Moore, wife No. 4	Lola Norton
Mrs. Mary Moore, wife No. 5	Florence Madeira
Mrs. Henrietta Moore, wife No. 6	Vance Powell
Dorothy	Pearl Kincaid
Mr. Wallace Moore	Nena Walker
Time—Year of 1960. Scene—Home of Wallace Moore.	Chas. Deland

The story of "King Solomon, Jr.," begins to unfold far in advance of the present day, when a congress composed entirely of women, enact a law whereby a man may marry as many wives as he can support. King Solomon, Jr., has six wives, all distinct types—a chorus girl, an artist's model, a motion picture vampire, a suffragette, a singer, a dancer, and yet they fail to keep him home. The wives call a meeting and decide that if their husband cannot give them a satisfactory explanation where he goes they will strike, as they are all members of the wives' union.

When the question is put to the head of the family he hesitates and then refuses the explanation demanded. They decide to leave him, but one by one they steal back to him, each unknown to the others. After they are all reconciled he tells them where he has been and that is the surprise.

The piece, of course, is fantastic farce comedy. The possibilities are unlimited and the author has made much of an amusing theme.

WILLIAMS TO STAR VALENTINO IN ENGLISH PRODUCTION

Head of Ritz-Carlton Pictures Cables He Has Arranged to Make Historical Film in London. Cecil De Mille to Remain With Famous Players Organization.

TRUART OFFERS NEW PLAN

Charles Ray Arrives From Coast, Planning to Make Personal Appearance in Connection With "The Courtship of Miles Standish"—Marcus Loew Goes to Omaha.

By LOUELLA O. PARSONS.

WHEN J. D. Williams went abroad he gave no inkling that it was his intention to make a picture with Rodolph Valentino on the other side. He said that he was merely going to study film conditions and discuss with Mr. Valentino the selection of his first production to be made for the Ritz-Carlton Productions. Now comes the startling information by cable from England that Mr. Williams is about to produce a historical production in London with Valentino in the leading part.

The Westminster Gazette further augments our information by printing an interview with Mr. Williams in which he says he is going to produce in English and that there has never been a "top-notch" British film, and the reason is because the British producers do not go about the business in the right way and do not spend sufficient money or care on their films.

"We have succeeded in America," said Mr. Williams, "because we do the thing with thoroughness. We are prepared to spend money and in return we demand the best. There is no reason why London should not be the center of the film industry. England has the finest chances in the world—history, atmosphere and color." An amusing side light on Mr. Williams's film activities is published in another London paper which objects to the American producer's criticisms. There seems, says the London paper, to be among Americans an invincible tendency to regard England not as a mother but as a grandmother, and to try to teach her, well—whatever it is customary to teach grandmothers. It admires Mr. Williams's taste and enterprise in going to that country to produce a picture, but it cannot quite resist a sense of humiliation at the idea that it is left for him, a stranger, to do "for us what we might easily do for ourselves."

The paper agrees that London has the opportunities of becoming the world's film center, but, it proceeds, that it does not necessarily imply that it must adapt itself to the habits and customs of Los Angeles. Of Mr. Williams's assertion that the British producers are not prepared to spend enough money to do the thing thoroughly, the paper says:

"If this means that we decline to make millionaires of small boys, eccentric comedians and beautiful actresses who happen to please the public, we must plead guilty."

Famous Players-Lasky in this country has a contract with Mr. Valentino until February 1924, so that the production of the historical film overseas with Mr. Valentino can not be actually started until his contract with Paramount expires. One information does not say when the picture will be put into production. It merely says that Mr. Williams will make an historical film in England with Valentino.

De Mille Signs With F. P.

All rumors that Cecil DeMille is due to leave Paramount and branch out elsewhere can now be definitely buried. According to no less a person than Adolph Zukor himself, Cecil DeMille has signed a contract with Famous Players-Lasky covering his future productions. The agreement, which was signed jointly by Adolph Zukor and Jesse L. Lasky, has no time limit and provides that Mr. DeMille shall resume active duty as director general of the company. He was relieved three years ago of this duty at his own request and because of his ill health. Mr. DeMille's first production under the new contract will be "Triumph." His next release will be "The Ten Commandments," which has had worldwide publicity because, perhaps, it is the only picture in the world which cost $1,000,000 to film the prologue. Apparently Messrs. Zukor and Lasky are satisfied with the picture, because they have signed De-Mille on a new contract, notwithstanding what it cost to produce.

Truart Offers New Plan.

The prominent exhibitors throughout the country have received a rather surprising letter from the Truart film company signed by M. H. Hoffman, president and general manager. Mr. Hoffman offers to market the Larry Semon productions direct to the exhibitors. He promises to express any of the Semon films direct to the theatres of these exhibitors, and all he asks is a contract.

This, one of the exhibitors said yesterday, was a unique plan, because it eliminates the distributor entirely. It also eliminates the exchanges and offers a fine chance to economize. Mr. Hoffman points out at present he has made no releasing arrangements for the Larry Semon pictures, but no matter what plans he makes the contracts made between him and the theatre owners will not be affected. Whether or not Mr. Hoffman's plans will work out we cannot say. It is a daring move and one that has not yet been tried in this industry, which tries most anything new under the sun.

Charles Ray in Town.

Charles Ray reached New York yesterday from the Coast. He slipped into town yesterday afternoon at 2 o'clock, accompanied by his wife, and he will be here for several weeks. He has come East for the purpose of arranging a Broadway presentation of his picture, "The Courtship of Miles Standish." Mr. Ray, who has his own money in the pictures which he makes independently, is going to remain East while his picture is being presented. He plans to make a personal appearance here in New York, Boston and Philadelphia. "The Courtship of Miles Standish" is the most pretentious thing he has ever done and he and his business associates have high hopes for it. He slipped away to a hotel uptown, refusing to give even the publicity department at Associated Exhibitors his address. We give this information for those who have telephoned to us to ask where Mr. Ray [illegible] located. Arthur S. Kane, who [illegible]ly the genial host of the Rays while they are in town, left for California yesterday on business and will not be here to supervise the Rays' entertainment.



Photo by Hoover.

WINIFRED WESTOVER.
She will return to the screen and is getting herself in readiness to take up her career again.

Marcus Loew in Omaha.

Marcus Loew has gone to Omaha to attend a little legal matter that has come up to claim his attention. He will stop en route in Chicago to take a look at the Woods Theatre which he recently acquired and see how "Scaramouche" is doing in the Windy City.

De Mille Reaches Here.

William De Mille kept his promise and arrived in town yesterday. He will consult with Clara Beranger on "Icebound," which will be their next production to be made for Famous Players-Lasky. Mr. De Mille is the first Famous Players-Lasky representative to come East since the studios were closed and we hope to get over to see him to hear all about it.

Fred Warren With Selwyn.

Our friend, Frederick Warren, has been found. He has been discovered at the Selwyn officers. Mr. Warren was formerly president of the American Releasing Company and withdrew from the organization at the time the company affiliated with Selznick. We understand his job with the Selwyns is looking after the motion picture interests of the Selwyn office. He has an interest in "Battling Buttler" and is giving this production his special attention. By the by," Battling Buttler" would make an excellent picture for Buster Keaton or Harold Lloyd. It is one of the few musical comedies that will lend itself to the screen.

Another Country Heard From.

Another old timer in the film business, Jesse J. Goldberg, is about to produce a series of eight Western features. Mr. Goldberg is head of the Independent Pictures Corporation and he rises to announce that he will star Franklyn Farnum in these eight westerns with Alyce Mills as the leading feminine player. Miss Mills left for the coast on Wednesday and will stop over in Pittsburg to visit her old hometown on the way. Jesse Well will leave on Sunday to join the company on the coast as production manager and director of publicity.

May Return to the Screen.

Winifred Westover, known better to the inner circle of motion pictures and to the fans at large as Mrs. William S. Hart, is contemplating returning to the screen, according to no less an authority than Grace Kingsley of the Los Angeles Times. Miss Westover is reducing and when a woman reduces it either means one of two things—either she is striving for a beauty contest or going into motion pictures. Well, with Miss Westover, it is the latter. She is taking off all the added avoirdupois in an effort to regain her former slenderness. Her young son is thriving so well that she has no qualms in leaving him. If she returns to the screen she feels he will be safe with her mother and that motherhood need no longer stand between her and her career.

Paramount May Get Buchewetzki.

Dimtri Buchewetzki has delayed his trip to Hollywood until next week. Adolph Zukor has induced him to remain in New York until the arrival of Jesse L. Lasky, which, of course, can only mean one thing, and that is that Paramount is interested in the Polish director and will probably talk business to Ben Blumenthal, who has him under contract. Hugo Reisenfeld is giving a luncheon for Mr. Buchewetzki this week, at which some of the Paramount officials will be present.

S. Jay Kaufman Gives Tea.

S. Jay Kaufman was host at a tea at the Ritz-Carlton yesterday at which many celebrities in the newspaper, stage and film worlds were present. The guest of honor was the Countess Apponyi.

To Have Private Showing.

This morning at 10.15 Samuel Goldwyn will show twenty-six of the franchise holders of Associated First National "The Eternal City." This is the first peep that any one has had of George Fitzmaurice's picture. A few editors are invited and Harry Reichenbach is not taking no for an answer. If you have ever tried to say no to Harry when he wants you to approve a story or attend a function you know how difficult that is.

Impersonating Reichenbach.

Harry Reichenbach did not know how good he really is as a press agent or how good he really is not, as the case may be, until last Sunday when a man was arrested for impersonating him and represented himself as being Reichenbach and collected money from Ganna Walska and other celebrities.

All might have gone well if some one had not spoken to Harry or his new job. He became suspicious at once and planted one of the clients of the pseudo Reichenbach with the impersonator. When she handed him over some money several detectives nabbed him and took him to Police Headquarters. He might now be in jail if Harry had not heard a story of a wife and three children and obtained his release.

"I would not mind it so much," said Harry, "but he charges more money than I get and say—he was bald headed."

Agnes Ayres With Associated.

Agnes Ayres will play the leading role in "Souvenir," an Associated Exhibitors picture. Arrangements have been made with Jesse L. Lasky whereby Miss Ayres will be loaned to the Halperin productions to play the leading role in this picture which Associated Exhibitors plans to make one of their big features. Among others who have signed are Percy Marmont, who created the title role in "If Winter Comes," and George Seigman, a well-known actor. Victor Hugo Halperin, the enterprising young man who signed up all celebrities, is the same one who made "Tea With a Kick."

Is an Important Meeting.

The exhibitor meeting set for November 14 and 15 at French Lick, is to be, we understand, one of the most significant meetings ever held by the theatre owners. All those who are openly dissatisfied with the policy of the Motion Picture Theatre Owners of America are asked to take part and all the States who have withdrawn from the national organization will have representatives there. We have heard so often about these big exhibitor meetings we can be pardoned if we wait to see what will happen.

A Line or Two.

Charles McCarthy, praise agent of Famous Players-Lasky, calls up to say that he has seen "Wild Bill Hikok," William S. Hart's next picture for Paramount, and that it is the best thing Hart has ever done. In fact, it is marvelous, wonderful, extraordinary and everything that a picture should be. If we do not believe it Mr. McCarthy gives us the alternative of taking a look at it and seeing it for ourselves.

SELECT TABLEAUX FOR VICTORY CELEBRATION

Ned Wayburn to Direct Scenes in Ball Next Saturday Night at Waldorf.

Harold L. Downey, chairman of the Victory Ball, from his headquarters in the Waldorf-Astoria yesterday announced that the tableaus which Ned Wayburn is directing will start at 11.15 o'clock next Saturday night at the grand ballroom of the Waldorf and it is likely to be the most beautiful tableaus a New York charity affair has seen this season. Wayburn, with the victory ball management, has planned elaborate reproductions of famous war memorials of the world, as well as visualizations of the Red Cross and the Salvation Army.

His chief artists, in addition to other girls of the "Follies," will be Miss Doris Lloyd, Miss Polly Walker, Miss Janet McGrew and Miss Marion Hurley. The subjects of the tableaus are: The Spirit of the American Legion, the Red Cross, the Salvation Army, the Y. M. C. A., the memorial erected by the City of Nashville, the statue at the Porto Romano erected by Italy to her war heroes, France's token of America's friendship, the Canadian heroes' war memorial, memorial to Britain's war heroes, a special finale typifying peace.

"DANCE CREATIONS, 1923" AT BROADWAY THEATRE

Princeton & Vernon in Comedy Sketch—Al Tucker and His Band Also Vaudeville Features.

CANNON & LEE ON BICYCLES

Mercedes, the Musical Wizard, Recruits 35 New Members in Actors' Fund of America.

By ASHBY DEERING.

Princeton & Vernon in a comedy sketch, Earl Lindsay's "Dance Creations of 1923" and Al Tucker and his jazz band are the features of this week's vaudeville bill at the Broadway Theatre.

The Princeton & Vernon sketch is purely conversational, a situation that develops between a stranded actress of "The Road to Ruin" Company and the advance agent of an Oriental dancer. The scene is Main street in the village of Browndersbrville. The advance man by accident picks up the professional card of Rosie Johnson, actress, in the vicinity of the postoffice and opera house; then he spies Rosie herself hurrying toward the railroad station to catch a train back to New York.

"Hello Zev!" he calls to her and she looks back. Then the conversation begins. And on the theory that misery loves company the advance man and Rosie decide to get married.

Earl Lindsay's "Dance Creation" with Walter Booth, the two charming Foosbee Sisters and five other nimble girls were as enthusiastically received here as they were last week at Proctors Fifth Avenue Theatre. The dances are prettily staged and the execution is all that could be desired. The Foosbee Sisters, though tiny, are attractive and sing several numbers that are roundly applauded. "Down Old Georgia Way" is the best.

Al Tucker and his orchestra appear in grotesque make-up and devote their whole time to clowning. The leader and six musicians are all loaded down with medals. The cards that announce the various selections are printed in Chinese, Yiddish and other hieroglyphics.

Cannon & Lee, two girl bicycle riders, open the bill. They ride singly and on the same wheel doing various tricks with the utmost ease, singing softly as they circle the stage for eight or ten minutes.

Frank Mullane sings ballads and tells humorous stories. He has a fine resonant voice and won heavy applause. Mullane introduced his young daughter at the piano and after playing one selection she accompanied her father while he sang, "My Wonderful One."

Sheldon Brooks, the colored composer and lyric writer, told stories and sang his own song, "Darktown Has a Great White Way." He concludes his "single" act with a funny dance across the stage, showing how a colored preacher travels to a chicken dinner.

The motion picture feature was Richard Barthelmess in "The Fighting Blade."

Vaudeville Artists "Carry On."

When President E. F. Albee of the Keith Circuit "set the ball rolling" in a drive for new members for the Actors' Fund, he seems to have enlisted the entire membership of the National Vaudeville Artists as well as all the Keith managers throughout the country. It is now almost a nightly occurrence for some eloquent vaudeville artist to appear as orator and guest of honor at a Rotary, Kiwanis, Elks or other social organization banquet, and most of them "spring" the Actors' Fund membership proposition with immediate and most satisfactory results.

Thus at a gathering and demonstration of the New Corner Club of Buffalo, Mercedes, the eminent mind-reader, divinator and telepathist, was the honor guest of the men and women of the organization. He performed his act to their entire satisfaction, and when they asked him for a speech he talked about the Actors Fund with results that added thirty-five new members to the organization.

Manager Finn of Keith's Rochester Theatre, arranged the demonstration, and also made a brief talk about the Fund. In his letter to Mr. Albee, enclosing check for the new memberships, Mercedes says:

"I do not feel that the money received in this way is quite so important as the advertising the Actors' Fund receives in places where it is entirely unknown among the laity. Will you kindly send me some application blanks as I had none last night and it was necessary to take down the names on a piece of paper.

You can visualize what this kind of work will result in before several hundred members of Rotary clubs, etc., if other managers give me the co-operation I received in Rochester."

Commenting upon Mercedes's activity in behalf of the Fund, Mr. Albee said: "How wonderful it would be if the theatrical profession generally would take this same interest! There is no institution in the world that could raise so much money for the care of its unfortunate members."

Mercedes and his musical mysteries, with Nellie Stantone, is continuing his amazing mind-reading and telepathic act of "Please Play My Selection," but the musical wizard's "selection" for after-dinner speaking and impromptu talks now is "The Actors' Fund of America."

"Bagdad," by Tom Barry.

Joseph Hart is presenting Denton Vane and company in a new one-act play, called "Bagdad," by Tom Barry. This was first produced at a gambol of the Lambs Club. As a vaudeville attraction "Bagdad" is played by a company of five —Denton Vane, Katherine Revner, Lonise Fierce, Charles Bartling and Ralph Bailey.

Return of "Cissy" Loftus.

Great interest is being shown by the theatrical profession in the engagement of Cecilia ("Cissy") Loftus at the Palace next week when she will give imitations of Caruso, Mrs. Fiske, Irene Bordoni, Jeanne Eagels, Irene Franklin, Sarah Bernhardt and Alice Delysia. Other imitations will be added to her repertoire from week to week, including Duse, Helen Menken, Lynn Fontanne and Eva La Gallienne.

Billie Burke is a star who has always interested Miss Loftus and she had planned to make a study of her, but as Miss Burke is not playing at present the mimic has remembrance given up her "portrait" for the present.

Mrs. Fiske, Ethel Barrymore, Jeanne Eagels, Delysia, Irene Bordoni, Nora Bayes and many other stars will give theatre parties at the Palace Monday afternoon in honor of Miss Loftus's reappearance on the New York stage. Daniel Frohman issued the following statement yesterday:

"The reappearance of Miss Cecilia Loftus as an entertainer and in a class of work in which she has been unique has aroused interest not only among the public who know of her great talent but among the many friends in the profession who hail with joy her return to her special field. As her appearance at the Palace, March 12, is coincident also with the reappearance of Ethel Barrymore, I take this occasion to say that Miss Loftus will begin her series on the afternoon of Monday, March 12, at the Palace, and will not conflict with the evening opening of Miss Barrymore, who has offered to be present at Miss Loftus's afternoon debut."

During the week Nora Bayes will give a reception at her West End home in honor of Miss Loftus, who is her guest while in New York.

The Finished Story.

Frederick Burton, Jack Deveraux, nephew of John Drew and cousin of the Barrymores, and Robert Conness are rehearsing a dramatic sketch for presentation in Keith vaudeville. The piece, which was one of the hits of the last Lambs' public gambol, is called "The Finished Story," and it is the work of Edward Ellis, author and actor, who recently appeared in support of Mary Ryan in "Red Light Annie."

This offering is under the direction of Fred E. Hand, of the Joseph Hart office, and will be ready for a metropolitan showing late this month.

Wilkie Bard Coming.

Wilkie Bard, England's favorite music hall comedian and star, will play a return tour of the Keith Circuit this Fall. He is coming by the way of Canada and will make his first American appearance at the Palace, New York, the week of November 25. The week of December 10 he will play the Orpheum, Brooklyn, the week of December 17 he will appear at the Riverside, Manhattan, and the week of January 14 he will be seen at the Bushwick, Brooklyn. Mr. Bard will end his American tour at Syracuse, the week of April 7.

London Favorite Due Nov. 10.

Odette Myrtil, eccentric violinist, dancer and singer, a favorite of the London and Paris music halls, will arrive in this country on the Aquitania on November 10, for a tour of the Keith Circuit. Miss Myrtil's only previous appearance in this country was a few seasons ago, when she was one of the outstanding hits of the Ziegfeld "Midnight Frolic," on the New Amsterdam Roof.

Stage Door Song Writer.

If you don't believe that environment is stronger than heredity, just look at William Oppenheimer, stage doorman at B. F. Keith's Riverside Theatre.

There is nothing theatrical about Mr. Oppenheimer. He doesn't act like a poet, nor does he look like one. He is substantial and gray-haired, slow of movement and deliberate of speech. He used to be in the cloak and suit business before he retired to sit in the little box at the stage entrance of the Riverside, where he has presided ever since its opening seven years ago. Until some three weeks ago Mr. Oppenheimer's wildest diversion was taking home a toy to the latest grandchild.

And now all of a sudden Mr. Oppenheimer has become a song writer. No one is more surprised than he. "It must be contact with the theatre," is his only explanation. Even though the contact filters through several partitions. The long and short of it is that a few weeks ago it occurred to Mr. Oppenheimer that the boys who wrote "Yes, We Have No Bananas," certainly made a lot of easy money. It looked as though he had overlooked something in a long life of strenuous labor. So he got out his Everyharp and set to work, and discovered to his amazement that he could write lyrics. The very first go—entitled "Like a Flower She Faded Away"—aroused such enthusiasm in all the performers who passed in and out the stage door that Mr. Oppenheimer submitted it to Dave Dreyer, who promptly wrote some music for it, which will be published this month.

Mr. Oppenheimer's first lyric is as follows:

"LIKE A FLOWER SHE FADED AWAY."

A dear little girl, the pride of my heart,
From childhood days vowed never we'd part;
We promised to love and obey,
Until a stranger stole her away.

CHORUS.

From my life she's gone forever,
Gone and gone to stay.
All her bonnie ties she did sever
Just for a life so gay.
Once she bloomed like a lovely flower
That lived in the month of May.
Now they've cast her aside
So she withered and died;
Like a flower she faded away.

SECOND VERSE.

One day I met her—she looked worn;
Her clothes were all tattered and torn.
The stranger had cast her away
For home and mother she did pray.

Mr. Oppenheimer also has written the lyrics for two other songs entitled "Broadway" and "I'll Take You Back to Me." These are now in process of being set to music.



Photo by St. Francis.

KATHERINE REVNER,
Appearing with Denton Vane and company in "Bagdad," a new playlet by Tom Barry, which was featured in the Lambs Gambol.

KENTUCKY REPUBLICANS OFFER PRIZE FOR VOTERS

Mountain Politicians Offer Bait to Children—Mayor Hylan Appears Unexpectedly at City Hall. Brothers Preside in the Supreme Court.

DEMOCRATS OF NATION ARE CONFIDENT

By CHARLES C. FOSTER.

REPUBLICANS in Kentucky's mountains shoot straight and vote the same way, never varying in this practice.

A new wrinkle practiced in Tuesday's election in that State failed to stem the Democratic tide which threw Edward P. Morrow out and William Jason Fields into the Governorship. Mr. Fields scored a decisive victory over Charles L. Dawson.

The G. O. P. is overwhelming in its power in Leslie County, so high in the mountains and so many miles away from a railroad station, that persons intending to journey on the cars have first to insure themselves, not only against their enemies, but from the possibility of falling off mule carriers, trained to skirt lofty precipices.

This tells how the leaders of Leslie got out the vote on election day, printed in the News-Democrat of Sturgis, Ky.:

"Fifteen dollars in cash will be given to each school district in the voting precinct in Leslie County which votes the highest per cent. of Republican votes based on the poll book. For example, Beech Fork polled 122 Republican votes, and if they vote 122 Republican votes the per cent. would be 100. Wilder Branch polled 206 Republican votes and in order to score 100 per cent. they must vote 206, thus the little precinct and the big precinct is placed on the same basis.

THE prize of $15 will be given to the school districts lying in the precinct which wins and the children and teacher can spend it as they please, for presents, for basketball or for books, etc.

"You Can Win by Work."

This hand-bill shows that the Republicans of Leslie County ran true to the traditions and form of their party, but this is the first time, so far as known, that cash corruption influence for hustling up votes has been offered to teachers and innocent school children.

MAYOR HYLAN, sick and away from the City Hall since last Summer, yesterday unexpectedly paid a call there. He received something of an ovation. He remained three hours chatting with friends.

"The Mayor was driven in his motor car from his home in Brooklyn to his office by George Neun, detective sergeant, who acts as his chauffeur. He was greeted at his office by Acting Mayor Murray Hulbert, Joseph Hnag, assistant to the Mayor, the rest of his office staff and the City Hall newspaper reporters.

The Mayor, on crutches, looked much better than he did when he reached this city a few weeks ago on his return from Saratoga.

"How are you, Mr. Mayor," the reporters asked.

"Fine from the waist up, weigh 175 pounds, and getting well rapidly," was the response.

The Mayor did not know when he would return to take up his duties.

The Mayor told the members of his staff he was supremely happy to be back home. Night after night, he said, during the time he was recovering in Saratoga, he dreamed that he was on his way back to his beloved Brooklyn, but seemed never to be able to get nearer than Poughkeepsie. Tears filled the Mayor's eyes. His voice choked with emotion as he told of his disappointment when, upon awakening, he found it was only a dream.

THE Mayor related how immensely happy he was when the trip was actually made. Again his eyes brimmed with tears. The members of his staff, particularly the women, were similarly affected. This surrender of his emotion appeared to embarrass the Mayor somewhat. He quickly recovered. Then, in a lighter vein, turning to the women members of his staff, he smilingly inquired:

"Any of you ladies get married while I was away?"

The Mayor's decision to pay an unofficial visit to City Hall was made suddenly, without the knowledge of his wife. Mrs. Hylan left the Hylan home, 959 Bushwick avenue, shortly before the Mayor. When, however, the Mayor reached City Hall he instructed a member of his staff to get in touch with Mrs. Hylan and notify her that he was in City Hall and would have his luncheon brought to him there.

The Mayor later was escorted to the new office of Mr. Hang in the basement of City Hall. There a light lunch was brought to him, which he seemingly enjoyed. The company of John J. Sinnott, his secretary and son-in-law, and Mr. Haag.

IN the Supreme Court yesterday brothers, both justices, sat in that tribunal.

Justice James O'Malley occupied the bench of Special Term, Part Five, while Justice Edward R. O'Malley, of Buffalo, occupied the bench of Trial Term, Part XI, to which he has been assigned by Governor Smith for the November Term.

Justice Edward O'Malley preceded his young brother, James, ten years in granduation from Cornel University. James was elected on the Republican ticket a year ago, while Edward was elected to the bench as a Democrat from Erie County. The latter was also elected Attorney General on the Democratic ticket when Charles Evans Hughes was elected Governor.

The O'Malley brothers are cousins of Supreme Court Justice John Ford, sitting this month in Trial Term, Part Eight.

ENCOURAGEMENT which Democrats are drawing from the recovery of Kentucky and the turn of the pendulum in other elections is destined to stimulate the activities of various Democratic Presidential aspirants.

Democrats familiar with the national situation display a confidence which was missing at this time four years ago. Then even the most optimistic privately expected defeat because of the unfavorable attitude toward the Wilson administration.

Now they believe that a stiff fight will swing the country Democratic. Hence every Democrat who has his eye on the Presidential nomination is moving with caution. Most of the aspirants are saying little publicly, but they are exceedingly busy in private organizing their friends for the pre-convention fight.

William G. McAdoo is in Washington conferring with political friends. His organization is further advanced than that of any other candidate. He is dry, popular with organized labor, acceptable to the Klan and possesses a well-established organization of practical politicians, who know how to get results. He has been doing almost every night with his father-in-law, Woodrow Wilson, but whether the former President will support his candidacy is in doubt. McAdoo is suspected of coldness to the League of Nations, which will alienate a certain block of Democratic votes. He is classed as progressive, but not radical.

SENATOR UNDERWOOD of Alabama, is more conservative. Having practically announced his candidacy, he is speaking in the South, urging that a candidate below the Mason and Dixon line be given a chance. Dump, he has already drawn the fire of the Anti-Saloon League. Business men generally are friendly to him. He has recently shown some tendency to weaken on the League of Nations which he formerly favored. At least he does not think the Democrats should advocate it next year. He was regarded by Harding as one of the South's most able men and was made a member of the American Arms Conference delegation. He recently denounced the Klan and has incurred some opposition from members of the masked order.

James M. Cox has just finished a speaking campaign for the victorious Kentucky Democracy. He carried Kentucky in 1920 in face of a Republican landslide which gave the Governorship and the Legislature to the Republicans. He is still strong for the League and hopes that events in Europe will work around in his favor by next Spring. McAdoo took one of Cox's Ohio men, Judge Rockwell, for his Middle Western manager, but the Cox forces will seek the Ohio delegation anaway.

John W. Davis, now a New York resident, represents Wall Street interests, but he will go before the convention as West Virginia's favorite son. He has a large following among substantial business men. His high reputation as a lawyer, and his ability as a speaker are in his favor.

SAMUEL M. RALSTON, Senator-elect from Indiana, is sawing wood. Many pick him as the logical compromise candidate if the convention deadlocks. He has a good record as Governor of Indiana, was not mixed up in the League of Nations fight or the Cox-McAdoo difficulties, and is regarded as a good middle-of-the-road Democrat. The chief criticism of him is that he is not sufficiently aggressive to meet the needs of the particular situation which will exist in 1924.

Henry Ford's name may go before the Democratic convention, but no politician connected with the national organization believes the automobile manufacturer can get the nomination. Many Democrats hope Ford will run as a third party candidate, figuring that he would carry the Dakotas, Minnesota, Nebraska, Kansas and such States which ordinarily are counted as Republican. By thus splitting the Republican vote the Democrats believe they could ride in on the strength of the South and a few additional States in the North.

DIXIE REVUE OPENS AT POPULAR CABARET

Stunning Chorus and Good Music Promised—Many Prominent New Yorkers Reserve Tables.

"The Dixie Girl Revue," with an excellent cast, will be seen at the Hollywood restaurant and cabaret, at Broadway and Forty-ninth street, to-night.

The principals are Howard and Brown, Fred Weaver, Johnny Hudjins and Adah Smith.

Twelve stunning creole beauties will be seen in the chorus. Among them are Marie Dore, Lena Dukes, May Fortune, Rita Walker, Amy Bates, Billy Kelly, Ruth Marshall and Evelyn Shephard.

The revue is staged and produced by Leonard Harper, and the music written by Duke Ellington. The costumes are by the Vanity Costume Company.

Bernstien Hammond and Jerrie, who conduct the Hollywood, have spared no expense to make the new offering a big success.

The Washington Black Dot Oorchestra will be on hand to play for the new production and the dance guests.

Already with a large number of reservations for to-night's opening, the revue at the Hollywood will no doubt be a great success.

Among the prominent New Yorkers on the reservation list for the evening are Billy Cook of Cook's Inn, Larry Fay of taxicab fame, James Redmond, Billy Barnes and James Buckley of the Metamora.

Billy Le Haff of the Tavern and party, Tommie Slater from the Barn Club, Johnnie Hodge of the Peek Inn and Frank Marlow of the Silver Slipper will be among those present.

A big feature of the evening's entertainment will be Sonney Greer, trick drummer from Memphis, Tenn., said known as one of the greatest trick drummers in the world.

POINCARE OBJECTS TO REPARATIONS INQUIRY

Says It Is Impossible to Set Germany's Paying Capacity in Given Period.

(By United News to The Morning Telegraph.)

PARIS, Nov. 7.

Explaining his objections to a broad inquiry into Germany's capacity to pay, Premiere Poincare has instructed Ambassador Jusserand, French representative at Washington, that in view of the instability of the present German regime it is inadvisable to judge Germany's paying capacity for a strictly defined period.

The instructions to the ambassador also pointed out that according to Annex 2, Part 8 of the Treaty of Versailles, Allied unanimity is necessary to extend beyond 1930 the reparation payments due in 1926. Poincare's instructions clearly his attitude on "present capacity," and also indicate a willingness to continue discussion of the proposed conference.

It is semi-officially declared that Poincare considers the inquiry should not deal with German capacity beyond a two or three-year period. It is explained the Premier believes the experts should not take definite decisions on the situation, but should confine their activities to drafting reports on subjects on which unanimity was not necessary.

STAR SALARIES ARE DEFENDED BY RAY, PRODUCER-ACTOR

High Cost of Pictures Not Due to Exorbitant Demands of Leading Players, He Declares in Statement on Curtailment of Activities in the Industry.

ONLY SMALL PART OF COST

James Kirkwood and Lila Lee Are Signed to Co-Star in Three Special Productions to Be Directed by Bruce Mitchell for Ince—Bushman in "Ben-Hur."

By LOUELLA O. PARSONS.

CHARLES RAY took up the cudgels in defense of the actor yesterday in discussing the present wave of economy that has struck the motion picture industry. As an actor and producer he is able to talk on both sides of the question.

"They always blame the actor no matter what happens," Mr. Ray said. "I know from experience the salaries paid the actors are the last thing in the world that can be laid at the door of the extravagance in production. My own picture, "The Courtship of Miles Standish," cost $850,000. Out of that sum I only paid $100,000 to actors. Not a very large part of the cost of a big production, is it?"

Mr. Ray says the motion picture industry is not unlike any other great commercial business. There are always twenty people who stand at the top and who are worth as much money as they are paid. He said the same is true in the steel industry, in the mercantile world and in every other line of business.

"I tried to get Wallace Beery for my picture and I learned that Mr. Me gets $1,500 a week, but I would have paid it gladly to get him. He is worth it, who is there who can do as well in his type of role."

We told Mr. Ray we understood Mr. Berry was getting $2,000. To that he replied:

"Maybe true. I have not heard from the coast for two days."

Mr. Ray is not eager to open "The Courtship of Miles Standish" until the other big pictures have had their chance. He thinks the holidays are a better time than September when there are so many films. He is planning to take it to Washington near Thanksgiving, to Boston the first of January and in New York sometime during the Christmas season. The picture will be released by Associated Exhibitors, but it will not be distributed directly to the exhibitor. That is, until it has been roadshowed. An elaborate plan for roadshowing, it is now being arranged by Mr. Ray and his business associates.

The stage may play a part in this young man's future plans. He opened in "The Girl I Love" in California and brought it East and tried it out in Detroit. It went so well there is a strong suspicion that he will open in New York with the Broadway production of his play, but this he would not admit and would not even hint that he had any idea of doing so, but he says that he is very much interested in his stage work and it would not be surprising if he took an additional fling before the footlights.

Bushman in "Ben-Hur."

Francis X. Bushman, whose first introduction to film fans was made with the word that he had originally posed as an artist's model because of his fine physique, is going to take advantage of that physique and of the long experience he has had as a screen actor, if rumor from the Coast be true. We hear he is being considered for the part of Messala in "Ben-Hur" and he was given a test last week. It seems very likely that he will be offered the job and that he will accept it.

Ince Signs Kirkwood and Lee.

Apparently Thomas H. Ince was satisfied with the work that James Kirkwood and Lila Lee did for him in "The Street of Painted Women" for he has recently signed them to co-star in three special productions to be directed by Bruce Mitchell. Mitchell directed Mr. and Mrs. Kirkwood in their first Ince story, and after seeing the picture on the screen it was decided to keep the trio together—director and the two players. The first of the new series to be made by Mr. Kirkwood and Miss Lee is a crook story, Robert Agnew has been borrowed from Paramount for an important role.

Percentage Discussed.

While the discussion on the high prices of salaries continues, many letters find their way to this desk and many opinions. One of the latest is from Lloyd Hughes, a well known leading man in the film industry. Mr. Hughes says:

"Whether or not actors are overpaid is a subject that could be debated until the end of time. That many actors are very much underpaid, judged by their commercial value in the sale of a picture, is felt by many.

The matter of paying an actor a fixed weekly salary and endeavoring to establish just what that salary should be cannot really be accomplished until after the picture has had its run in theatres.

Every picture is sold on its sales points, just as any other product is sold. The high-priced players are generally some of the most potent factors in the sale of a picture. Those popular players are, therefore, entitled to no more or no less remuneration than they are worth in the sale of the picture. A percentage



Photo by Nazare, Ltd.

QUEENIE THOMAS.

She plays the role of Lady Teazle in "A School for Scandal," which was shown at Columbia University last night.

arrangement, therefore, established according to the value of the actor's name toward the general box office value of the picture would be fair to both actor and producer.

If the story value of a picture from a box office standpoint is say 40 per cent. of the total value, the director another 25 per cent., general production values 15 per cent. and the cast 20 per cent. If the value to the production of the leading player's name is say 10 per cent. of the 20 allotted to the cast, that player then is entitled to 10 per cent. of the earnings on the picture received by the producer.

In this way a player could work at a nominal salary with a percentage arrangement and truly become a partner in the enterprise. If the picture made no profit the actor would be in the same boat with the producer.

I think most actors, under such a plan, would receive a greater revenue from their work than they are now receiving. This, of course, would not apply to players in smaller parts, but to the higher salaried players involved in the present salary discussion."

Mrs. Buxbaum Better.

Harry Buxbaum has given no thought to this future business plans because he has been concerned with a far more serious problem of his wife's illness. She recently underwent an operation, and has been very ill for the past few weeks. For a few days last week her condition was so serious that her recovery was in doubt. Yesterday, the doctor held out hopes that everything would be all right and nothing in the world bothered Mr. Buxbaum who wore a smile that would not come off. He said he has not even thought of business.

We Get an Invitation.

As we once remarked before, this certainly is the season for dances and dinners in the motion picture industry. We have on our desk now an invitation issued by the F.I.L.M. Club for Saturday, November 24 to which we are invited to their first formal dinner-dance to be held at 7.30 p.m. at the Hotel Commodore. The motion picture salesmen have had affairs in the past, but this is the first party we remember in which the F.I.L.M. Club officiated as host. It should be a good party with all our motion picture playmates on hand. However, it begins to look as if the film business is going to have a pretty busy time. November 23 is the Goldwyn dance and with all this gaiety coming together life begins to look as if it is one dance after another.

Dagmar Godowsky Ill.

Dagmar Godowsky has been sick with pleurisy for the last week at the home of her parents, Mr. and Mrs. Leopold Godowsky. She writes to say that as soon as she is well enough, she is going to start work on a new production and in addition, to give some personal appearances. Her latest work on the screen was in "Roulette," David Selznick's first independent film child.

To Make Her American Debut.

Sig Schlager believes that he has an English star who will interest all those who like to see pretty girls on the screen. The young lady's name is Queenie Thomas. She is English and proud of it. She plays Lady Teazle in Luxor Pictures' coming production, "A School for Scandal," which was shown privately at the Columbia University alumni reunion last night.

F. I. L. M. Club Holds Meeting.

Behind closed doors yesterday a very important meeting was held at which all the members of the F. I. L. M. Club were present. This organization consists of the members of the various exchanges in town and the doors were shut to every one except those who displayed a membership card. A number of very important things were taken up, principally the present system of economy that is sweeping the industry. It seems that every one present was pledged to secrecy so it was impossible to get very much of a story, for we must say these men kept their word and did not breath a word of what happened.

Constance Returns Friday.

Constance Talmadge is returning to the Coast with her mother, Mrs. Margaret Talmadge to-morrow. She will begin work on "The Mirage," which will be her next production. Her brother-in-

Lloyd Hughes Also Discusses Costs and Percentages in the Film Business—Invitations Out for First F. I. L. M. Club Dinner Dance to Be Held Nov. 24.

DAGMAR GODOWSKY ILL

Constance Talmadge Returning to the Coast Friday—Producer of "Quo Vadis" Coming From Italy—Baby Peggy Sees Her First Five-Reel Picture.

law, Joseph Schenck, has already returned to California.

Producer of "Quo Vadis" Expected.

Commander Enrico Guazzoni, an Italian producer of motion pictures, is expected in this country about November 10. He is due to arrive on the S. S. Duilio. Commander Guazzoni's claim to fame is "Quo Vadis," one of the best known of the earlier foreign-made productions. While in New York Commander Guazzoni will stop at the Hotel Plaza. We seem to have many foreign directors visiting America these days. After all, no one denies that America is the place to make pictures. We say that after hearing those who have experimented in Italy and France and come back here to work.

Entage John Kellerd.

When "Little Old New York" comes to the Capitol next week John E. Kellerd will impersonate Robert Fulton in the prologue which has been specially written for the occasion. Martha Wilchinski, the poet laureate of the Rothafel organization, is writing the lines for this episode. S. L. Rothafel, who has planned the presentation of Marion Davies pictures, will use the entire Capitol company of soloists, dancers, ensemble and ballet corps to take part in the prologue.

Peggy Didn't Say a Word.

We happened to be in an elevator in the Loew State Building yesterday when a man bumped into a little figure in brown.

"Sorry, my little man," he said. "Hope I did not hurt your little boy," he added apologetically to the baby's mother.

Before the lady had time to answer or the baby reply he was out of the elevator. Looking down we recognized none other than Baby Peggy herself, who had been so rudely treated by the unknown stranger. She did look like a little boy with her brown leggings and brown cap pulled down over her eyes. Harry Wilson introduced us and she made a little curtsey and gave us a smile. It was a busy day for Baby Peggy yesterday. She was permitted to watch the screening of her first five-reel picture, "The Darling of New York." She perched on Carl Laemmle's knee during the screening of the picture and admitted after it was over that it was a pretty good picture.

A Line or Two.

Sam Shipman says that ever since some one printed a story that he was engaged to marry one of the girls in his company, he had had to deny it.

"If I don't," said Sammy, "it would hurt business. So many of the matinee girls come to see me."

Sammy says he has never been guilty of being in love since he found his rival talking to his first and only girl. This is a terrible blow for many young women who thought they were the "first and only" in Sammy's young life.

FAIR SPEEDER "GETS EVEN" BY MARRIAGE

"Meanest Cop" Is Captured—Sentenced to Serve From Now On; Revenge Is Sweet.

Margaret F. Sterba and Patrolman Walter J. Myer, of the Brooklyn Traffic Department, whose acquaintance began in March, 1922, when miss Sterba was arrested by Myer for speeding, were married yesterday in the Municipal Building by City Clerk Michael J. Cruise.

Miss Sterba, when Magistrate Norman J. Marsh fined her $25 in Traffic Court on the speeding charge, characterized the policeman as "The Meanest Cop I Ever Met," and swore to "get even"

The couple will leave for Bermuda on their honeymoon on Saturday. The patrolman is 25 years old, six feet tall, and lives at 132 East Ninety-third street. His bride is the daughter of Fred E. Sterba, of Brooklyn.

"VIRGINIA RUNS AWAY" OPENS

"Forbidden," Under New Name, Greeted by Big Audience.

"Virginia Runs Away," a comedy, really "Forbidden" under a new name, opened last night at the Klaw Theatre, 251 West Forty-fifth street. A large audience greeted the transformed play and the first-nighters were well pleased with the staging of the play.

The story deals with the adventures of a young woman who left a convent because of her distaste of the rules. The physician of the family falls in love with the girl because of her secret charm. A complication follows which is not unravelled until shortly before the last curtain.

BELASCO PRAISES ALBEE FOR CANCELLING SKETCH

No Reason to Worry Over So-called "Salacious Play Problem," Such as Nazimova Incident.

SAFEGUARDING YOUNG PUBLIC

"Stage Is Like Life, Which Has Surges and Recessions From Good to Bad Influence."

By ASHBY DEERING.

David Belasco, who has been in Chicago making ready for the production of a new play in Powers's Theatre there, did not hesitate to commend the action of President E. F. Albee of the B. F. Keith Circuit in cancelling Mme. Nazimova's sketch, "The Unknown Woman," after its first day's presentation at the Palace Theatre in New York recently.

In his only public statement about the incident, Mr. Albee commented upon the merits of both the playwright and the actress of the questionable sketch, taking to himself both the blame for its presentation and the responsibility for its withdrawal. He expressed his high esteem of Mme. Nazimova and designated the playlet in which she was appearing as merely unsuitable for Keith audiences and out of line with the established standards and policies of the organization.

"It was not anything in that playlet that shocked Mr. Albee," said David Belasco to the inquisitive newspapermen. "It was the effect it might have had upon the youthfully impressionable members of Keith audiences that decided him upon cancelling it. Mr. Albee is a very liberal minded man and the greatest fault he seems to have found with this sketch was its unsuitability for his particular public. Such men can do much to drive out the salacious play, for they are always thinking of the moral and mental well-being of their patrons as well as of their physical comfort and entertainment.

"There is really no reason to worry over the so-called 'salacious play problem.' The stage, after all, is like life, which has its surges and recessions from good to bad influences and back again. I think the general trend nowadays is against the salacious and the nude on the stage. So far as vaudeville is concerned, and as it has been inspired and directed by Mr. Albee for so many years, the entire policy has been toward cleanliness refinement and good art in the programs. More than any other branch of the theatre, its interest and appeal are to the families, children as well as parents, the young as well as the old. It is obvious that what might be an estimable play for the sophisticated, the mature, the worldly and widely experienced would not be suitable material for that wonderful public which has come to expect only wholesome, happy and inspiriting attractions in their vaudeville programs. Mr. Albee is to be commended for thus safeguarding the wishes and tastes of his public."

"Two Girls and a Fellow."

"Two Girls and a Fellow" is the title of a new singing and dancing act now being presented in Keith vaudeville by Al Allen, Gladys Taylor and Dorothy Barber. It is a tidy little package. The name of the act is evidently a permissable reversal of the title of George M. Cohan's American sweetheart play, "Two Fellows and a Girl."

Nine in a New Act.

"See America First," which promises to be one of the biggest vaudeville acts of the season, opened Thursday, November 1, at Philadelphia with the following cast: Ed Riley, Ruth Thomas, Anita Gordon, Loretta Ahearn, Nellie Leach, Ed Evans Joseph Dillon, Herb Smith and Alfred Lorraine.

This act was written and produced by Milton Hocky and Howard J. Green and besides its large personnel contains six extravagant scenes. The act will play four weeks in New England and then will come into New York.

Origin of Jazz Music.

McIntyre & Heath, the very first players who ever headlined in B. F. Keith vaudeville, have returned to their early love after an absence of five years in musical comedy. "Hello Alexander" and "Red Pepper," which kept them busy for three and two years, respectively, have at last relinquished these prime favorites, and they are once more presenting their two old characters, Alexander and Henery to vociferously pleased vaudeville patrons.

The return of McIntyre & Heath to the two-a-day at Keith's Boston Theatre, a few weeks ago, was in the nature of a triumph. People came from miles around to see them and their reception was glorious. Even staid old Boston cast off its dignity on that occasion.

It is nearly fifty years since McIntyre & Heath first joined forces. With one exception no other team in the entire history of the American stage can show such a record. That team is Fox & Ward, who have been together without a pause since 1870.

It was in 1874 that Jim McIntyre and Tom Heath, both young boys of already considerable experience in barnstorming, met at San Antonio, Texas, and decided to become partners. They were exceptionally fine dancers, and incidentally were the very first people to bring syncopated music and dancing to the stage.

"Of course, it wasn't known as jazz then," Mr. McIntyre explained. "It didn't have any name at all, as a matter of fact. But the fundamental thing, the curiously broken rhythm, the thing that grew into the present-day jazz, was there, and Tom and I were the first to use it on the stage. We got it from the darkies on the Southern levees and plantations."

After several years in circuses, variety and their own minstrel show, McIntyre & Heath decided that if they ever expected to get anywhere they'd have to land on Broadway. So in 1879 they made their first New York appearance at Tony Pastor's famous old theatre, where they were an instantaneous hit. Following that came engagements with Lew Dockstader and Weber & Fields. It was with this latter team that the now classic "Georgia Minstrels" first came into being. And the Georgia Minstrels are left among the most popular characterizations ever taken to the hearts of the American public, as attendance at any Keith Theatre where McIntyre & Heath play this season will testify.

Their career after that is more or less public property. One success followed another, and the team of McIntyre & Heath holds an unparalelled place in the annals of the American stage. Their pleasure in being back in vaudeville is equalled only by the delight of vaudeville patrons in having them back.

Miss Drew's Inspiration.

Lillian R. Drew of the C'Arlton-Drew Players, writes as follows from the Hotel Edwards, Boston, to E. F. Albee, head of the Keith Vaudeville Circuit:

"While sitting in our dressing room here in a theatre last night and speaking of the wonderful good our N. V. A. Club has done in the past a feeling came over us that we would like to write in rhyme an acrostic as a tribute to our club, and it seemed just as though some one was guiding my hand, for in fifteen minutes



Photo by Hixon-Newman.

DOROTHY BARBER.

One of the trio of Allen, Taylor & Barber presenting "Two Girls and a Fellow," a new act in Keith vaudeville.

I wrote the acrostic which I am inclosing in this letter for you, Mr. Albee.

"All the artists on the bill said it was good, and asked me to send it to you. They were all N. V. A.'s, so please accept same as a tribute to the N. V. A. from both Mr. Clayton and myself."

The rhymes by Lillian R. Drew and Murray Clayton are as follows:

TRIBUTE TO N. V. A. CLUB HOUSE.
N—V. A.'s all show your colors and emblem
A—nd be proud of your club house where good artist assemble,
T—he place you can go to rest, read and write,
I—f you like a real show, just attend Bohemian Night.
O—r a Clown night on Tuesday, when there's talent galore.
N—ever was there such a club house for artists before.
A—nd just think of the good this organization has done,
L—ifting burdens from artists, one by one.
V—audeville artists, you surely can say
A—merica's best belong to the N. V. A.
U—nder its flag, protection artists receive,
D—oes not that feeling alone your mind relieve?
E—F. Albee's smiling face in our club we oft meet,
V—arious artists with a cordial hand-shake he does greet,
I—mmortality for this club, then let there be,
L—ittle by little the acorn grows, don't you see,
L—et all artists then help to make the N. V. A. grow
E—ach one of us doing his share, good deeds to sow.
A—nd when, where the acorn was, a large oak tree stands.
R—ich in harvest with artists and managers clasping hands,
T—hen can we about, rejoice and be proud
I—n knowing that we helped with the rest of the crowd,
S—triving for the success of the N. V. A.
T—he artists' home which has come here to stay,
S—o God bless our home each day by day.

Home of a Happy Family.

The following is Mr. Albee's reply:

"Dear Miss Drew—Yours of October 22 received and I enjoyed reading your very commendable lines with reference to the N. V. A. I trust that as others read them they will find in the sentiment inspiration to help carry on this work.

"As I passed through the lounge yesterday on my way to the dining room for lunch, I could not help but say to myself, 'What home in the whole world houses a happier family than is assembled here?' There were mothers and fathers and little children, sweethearts, single and married members, all enjoying themselves as I have seen many large families enjoy themselves in each other's company. Some were reading, some in conversation, some writing letters, playing chess, dominos, checkers, some looking over the bulletin board, and the little children who were playing about gave it that fine atmosphere of home. All were congenial and in no other club in the world, or even in a home, could be found more subdued enjoyment, free from boisterous hilarity and an atmosphere of refinement that would do justice to the most exclusive. Surely, this is all worth while. We are accomplishing something going forward. I wish all could realize the value of this institution as your lines so well constructed set forth its many splendid attributes.

"With all good wishes,
"Sincerely yours,
"E. F. Albee."

An Infant Assistant.

John Chevalier, assistant to Roland S. Robbins, manager of B. F. Keith's Theatre, Washington, D. C., now has an assistant of his own. John Chevalier, Jr., who appeared on the scene early last Thursday morning. The new member of the Keith Washington organization and his mother are doing well.

Son of John Sleeper Clark.

Wilfred Clark, now playing B. F. Keith vaudeville, is the son of John Sleeper Clark, comedian of international popularity three or four decades ago. His mother was a sister of Edwin Booth, famous American tragedian.

Armistice Day at Amsterdam.

The populace of Amsterdam, N. Y., have selected John A. Hutcheon, manager of the B. F. Keith Theatre there, chairman of the committee in charge of arrangements for armistice day celebration. In choosing Mr. Hutcheon they have a hustler who is sure to make a success of the coming celebration in Amsterdam.

At Town Criers' Luncheon.

Last week the officers and crew of the submarines S-21 and S-22, which are now in Providence harbor, were guests at the B. F. Keith Theatre, Providence. Manager Harry Crull, besides entertaining the seamen, also rent Burke & Durkin, of the Keith Vaudeville Circuit, to entertain at the noonday luncheon of the Town Criers, and had Frank Farnum and his band participate at the Elks' smoker.

OLDEST TAMMANY BRAVE CONGRATULATES CHIEF

John R. Voorhis, Grand Sachem, Pleased That Society's Fame Has Reached Japan, Where Similar Organization Will Be Established.

MEMBERS WILL JOIN MONDAY NIGHT

By CHARLES C. FOSTER.

JOHN R. VOORHIS, President of the Board of Elections, "grand old man" of Tammany Society and Grand Sachem of that order, called yesterday afternoon at the Wigwam in Fourteenth street to congratulate Chief Charles F. Murphy on Democracy's triumph Tuesday and wish him, on the eve of leaving for French Lick Springs, Ind., a pleasant vacation.

Mr. Voorhis said that which impressed him most in the election, apart from the general orderliness, was the desire on the part of people in the greater city to see the Democratic party in control of the New York Assembly in order that Governor Smith and Mayor Hylan might carry to a successful issue their various policies—the Governor his reorganization plan for State betterment, the Mayor his program for improved transit facilities and an ever greater metropolis.

Commenting on the magnitude of an election in New York City, Mr. Voorhis said the primary and general election, requiring one day for each and six for the registration, entailed a cost of around $1,800,000. This expenditure includes rental of voting places, numbering 14,000, installing and removing 15,000 booths, stored after the election in warehouses in the five boroughs. Three-fourths of the paraphernalia comes back in good condition, nine-tenths is returned. This year the city placed fifty additional booths in streets.

Mr. Voorhis, now nearing his one hundredth year, said more than ever is he proud of Tammany. Recently, he received from a distinguished personage of Tokyo, Japan, a communication saying men of prominence were planning to establish there a society of the type of Tammany.

"You see," said Mr. Voorhis, "the fame of our society has spread afar. I recall that one day a group of Japanese called at Tammany Hall. I was amazed at the knowledge these people possessed regarding the history of the order, first established under the present name in 1789, known previously as the 'Sons of Liberty.'

"THE visitors from Japan said the Tammany Society they proposed to form would be for the purpose of preserving the best in their government.

"The principle of Tammany in New York is definitely set down, our duty being to take care of what our forefathers left us.

"I look upon Tammany as the high school of Democracy. Colleges and universities exist for the advancement of people. Tammany teaches progressiveness, inspiring its members to be patriotic and loyal to American institutions.

"Tammany is not a society to nominate candidates for office. It strives to make of its members candidates available for office.

"We have about 800 members. We do not ask any one to join. We shall hold a meeting next Monday night. Thirty-eight braves will be enrolled. Governor Alfred E. Smith is expected to be present. The Governor is a regular, I am telling you."

DECEMBER 4 has been named as the date for the beginning of the hearing relating to the controversy over the $1 gas law.

THE American White Cross Free Labor Bureau expects to obtain employment in the North and West for 3,000,000 negroes, 500,000 of whom have left the South. The others are eager to leave.

November 19 a meeting will be held at the Metropolitan Baptist Church, 126th street and Seventh avenue, in the interests of negroes migrating from below the Mason and Dixon Line. Governor Smith has been asked to deliver an address.

THE City Club of New York, in a letter to the Board of Estimate, opposes a portion of the proposed subway route going through Central Park. The letter, in part, follows:

"The tearing up of park property for subway purposes may sometimes be unavoidable, but it is always regrettable. In this Central Park case it would have most serious consequences.

"From every point of view Central Park is a public property of unique importance. The assessed valuation at which it is carried on the books of the city is $48,000. An open cut subway construction through private property of similar value would involve such money damages as would be absolutely prohibitive.

"It happens also that this westerly edge of the park is peculiarly picturesque, both because of the surface contours and because of the number and variety of large and thrifty trees, many of which have been there since the opening of the park more than a half century ago.

"It is obvious that no amount of restoration work would bring back the same surfaces as originally planned when the park was laid out or as they now exist. The level would have to be materially changed."

JAMES E. DOYLE of Syracuse, Deputy Commissioner of Canals and Waterways, has tendered his resignation at Albany to Colonel Frederick Stuart Greene, Superintendent of the State Public Works Department, at the same time requesting that his retirement take effect immediately. To-day he will resume his business at Syracuse as a publisher.

Superintendent Greene, in accepting the resignation, said he has in mind no successor to Mr. Doyle. He does not intend to fill the position for a long time, he said.

Mr. Doyle is the fourth official of the department to sever connection since the investigation of the department was begun by Commissioner Joseph A. Kellogg, appointed by Governor Smith for that purpose at the request of Superintendent Greene.

IN a Thanksgiving Day proclamation, issued yesterday, Governor Smith said, after referring to this American custom:

"For those blessings which the Divine Providence has showered upon the land and for our preservation from danger, suffering and misery, this year America people has more than ever, to be thankful. With a remembrance of the fearful catastrophe which has overtaken one of our sister nations, it seems as if we had a special reason to thank God once more that another year has passed by leaving us again with an abiding faith in the future of our country and a calm confidence in our destiny."

Naming Thursday, November 29, as the date, he asks:

"All the people to set aside that day and gather in their respective places of worship to offer to Almighty God prayers of thanksgiving for blessings He has bestowed upon us, and to ask of Him the continuance of His watchful care in order that our great country and our individual lives may be guided by His hand to a more satisfying height of service and inspiration, and that we may have courage and judgment to make wise use of His gifts."

THE Anti-Saloon League, through W. H. Anderson, admits that in the recent election it contented itself by digging in and getting ready to make an attempt next year to pass in the Legislature a new dry law. Mr. Anderson says:

"The drys suffered two defeats in the Assembly fight. While the two dry Democrats up-State were defeated by Republicans who will vote right, George M. Haight, a dry Democrat, approved by the League, won over a wet Republican in Syracuse. There was no clear issue against Van Wagenen, of Ulster, because his opponent would take no open stand."

Mr. Anderson says it remains to be seen how much the Republicans have learned.

ANNOUNCEMENT was made yesterday by Governor Smith that he had appointed W. Bernard Vause as County Judge in Brooklyn, to succeed the late J. Grattan MacMahon.

Judge Vause probably will be a candidate next year for the Supreme bench.

THE American Marine Congression, in session at the Waldorf-Astoria, yesterday advocated the abolition of the United States Shipping Board and the Emergency Fleet Corporation in order to permit private operation of the American mercantile marine.

GOVERNOR SMITH left yesterday to remain until November 19 at Absecon, N.J., near Atlantic City. He is a guest of the Sea View Golf Club.

The Governor, commenting on the results of Tuesday's election, said the increased Republican majority in the Assembly, due to up-state voting, would serve to increase his efforts to bring about the adoption of his progressive program, defeated by the Republicans in the last legislative session.

"Progress" is my slogan, said the Governor. "Under the present apportionment of Assemblymen the will of the people may be thwarted, but I shall appeal to the sanity of the Republicans in the hope that we may accomplish progress."

Governor Smith was accompanied to New Jersey by his secretary, George R. Van Namee; James A. Parsons, Public Service Commissioner; James J. Reardon, President of the United States Trucking Corporation; John W. Gilchrist, Tax Commissioner; Charles M. Winchester and William H. Humphries, of Albany; Oliver Cabana, of Buffalo and Robert Fitzmorris.

CHARGES and counter charges of irregularities, intrigue and the mutilation of records involving members of the Board of Examiners brought into the open yesterday the bitter strife which has existed for many months among the men who qualify the city's teachers for licenses. The hearing was a continuation of the investigation being conducted before President George J. Ryan of the Board of Education.

The session was given over to consideration of charges made against Examiner Joseph M. Sheehan by two of his fellow members, William A. Hannig and James C. Byrnes, that he had irregularly passed for licenses, as first-grade teachers, six women who had been previously rejected by the board.

At one stage of the hearing President Ryan had to rap repeatedly for order and shout to be heard above an altercation between Sheehan and Dr. William F. Grady, District Superintendent of Schools, assigned to the office of Superintendent William L. Ettinger.

Sheehan said he was the one who had consistently advocated that the passing mark be lowered in order to provide enough teachers. He said in each case the six were "border-line" cases and he was moved to reconsider them when principals wrote letters urging him to do so on the ground that the women were exceptionally capable.

He declared that he had reconsidered about thirty cases, but that only the six had been approved by him. He denied that they had deceived the board.

SHEEHAN denied he had multilated any papers and accused Hannig and Byrnes of a conspiracy to rob him of his power as chairman of the board. Byrnes, he said, had hoped to be the chairman of the board, being keenly disappointed when he, Sheehan, was chosen. From the day of his selection, he said, efforts were made to oust him.

Sheehan went to a meeting he had with other members of the board at the Hotel Nassau, and to a conversation with Dr. Grady at which time the subject of the desire of Byrne to be permanent chairman was discussed.

As Dr. Grady's name was being mentioned he entered the room. Sheehan asked him if it were not true that he had spoken to him about Byrnes. Dr. Grady said he remembered some such conversation, but could not recall it.

Sheehan took this to be corroboration of his statement, but Dr. Grady resented such inference not knowing what had taken place. He started angrily toward Sheehan, demanding that Sheehan recall what he had said.

President Ryan restored order and the hearing proceeded. After a few questions had been asked by Byrnes the meeting was adjourned until next Thursday at 2 o'clock.

DISPUTES MISS COMPSON'S COMMENTS ON BRITISH FILM

William Brandt, Who Admits Suffering Losses in English Field, Claims Conditions in England Are No Different Than They Are in the United States.

MATTER OF THE INDIVIDUAL

Agrees We Have Progressed Further Here in Point of Stability of Earning Power and Financial Sentiment Is Not So Cold as Over There.

By LOUELLA O. PARSONS.

A FEW weeks ago The Morning Telegraph carried a story in which Betty Compson had something to say about the exhibitor condition in England. William Brandt, who has been one of the exhibitors who has admitted that he suffered financial loss in showing British films, replies to Miss Compson's article published in The Sunday Morning Telegraph. Mr. Brandt says:

"Because of my acquaintance with English conditions, I wish to dispute Miss Compson's comments, which, while I believe are sincere, did not seem to be based upon actual facts.

"In the first place, she emphasizes to The Morning Telegraph that capital is lacking for the building of real high-class motion picture theatres. She says that, if there were enough high-class theatres, the fans would come.

"Now, from my knowledge of not only the British theatre game, but of theatrical conditions all over the world, I will say that getting capital to put up a modern theatre is purely a matter of individual ability. A man of integrity who is honest, has proper connections, with a good reputation and is aggressive, can raise the necessary capital to build such a theatre without very much trouble.

"In short, it is a matter of the individual and not a condition which reflects upon the whole industry.

"Capital recognizes ability the whole world over, and it is no different in England than it is in the United States. Even here money has to be urged, and the shrewd people in the world are capitalists. It is a question of 'show me' before they invest, and unless dividends are forthcoming the individual exhibitor soon finds himself unable to progress further.

"Let me remark, in justice to Miss Compson, that it may well be that, as an industry, we have progressed very much further than the British industry in point of stability of earning power that financial sentiment on this side is not as cold to motion picture projects as over there.

"Unfortunately, in America, at the present time, we are suffering from too much individual ability, for in practical'y every center there is an overbuilding of theatres. It is just as harmful to the industry as a lack of proper theatres that Miss Compson mentions.

"Another very important point she touches on is the lack of English newspaper support for the motion picture industry there which, I believe, is easily explained.

"The British newspaper mind is extremely conservative in its attitude toward anything that is new, and the motion picture industry is very new, having only been before the public about fifteen years.

"The important American newspapers to-da are giving considerable space to our industry when only several years ago we were completely neglected.

"I say that the British newspaper mind works slowly, but it is honest and, in its own good time, will find the value of the motion picture entertainment to its public.

"The industry over there will then have no complaint to make about lack of press support.

"Miss Compson is right when she says that British exploitation methods, although not as high-powered as our own, are suited to the temperament of the public that is appealed to. Many of the stunts that went splendidly in New York would probably perish miserably in London, or any other one of the big English cities."

Famous May Get "Tarnish."

There is a strong rumor being wafted along the breezes in film circles that Famous Players-Lasky may get the motion picture rights to "Tarnish," the play which has been doing such a good business at the Belmont Theatre. We understand that it may be bought for William De Mille. "Tarnish" is William De Millish in its tendencies and curiously enough would give him a vehicle that has made "Icebound" so desirable as a film play. Contracts, we are told, have not been signed.

The Warners Back.

Abe Warner is back at his desk. That is good news for every one in the Warner office from the cat up. He has been away about eight weeks and has come through a serious illness with flying colors, a fact that makes all his friends rejoice. In addition to Mr. Abe, Harry and Sam Warner are in the Warner office. This is the first time in a coon's age that more than two of the brothers were on Broadway at one time. They will remain until Mr. Abe is well enough to get back on the job with his old-time vim and vigor.

Earl Hudson Here.

Among the film favorites glimpsed in our W. K. industry is Earl Hudson, Western representative of Associated



Photo by Moore.

ALICE CALHOUN.
She Will Be Seen in the Leading Role in "Pioneer Trails."

First National. Mr. Hudson was at one time assistant to the general manager and his many friends in New York, who knew him before he decided to follow Horace Greeley's advice and go West, will be glad to see him.

John Charles Thomas to Sing.

One of the high spots in the premiere of "Under the Red Robe" on Monday will be the appearance of John Charles Thomas, the well-known American baritone, who will sing the prologue from "Pagliacci," accompanied by Victor Herbert and his orchestra. In order to make his appearance at the premiere of "Under the Red Robe," Mr. Thomas was forced to cancel his concert engagement for that evening.

Picture Will Be Released.

"The Sinmaker," W. Christie Cabanne's latest production, will be released through Associated Exhibitors. At least, a contract is now in progress and will probably be signed early next week. This picture, it will be remembered, was held up because of financial difficulties. The company taking it went innto the hands of the receivers and its affairs were only recently straightened out. The whole thing will probably be straightened out to every one's satisfaction by next week.

Rogers Gets in His Fun.

The Pathe staff was in an uproar yesterday over the originality of Will Rogers's latest picture. Mr. Rogers calls his comedy "Uncensored Movies," and he takes a rap at every one in the industry. He wears a dress suit and gives an impersonation of Rodolph Valentino, the Sheik. He impersonates William S. Hart in his best Wild West mood, and even Mary and Doug and David Wark Griffith come in for a little fun. Will Rogers in a dress suit, according to those who had a peek at this film, is the funniest actor in captivity.

Max Graf Here.

Among the visitors to New York at this time is Max Graf, who is here on business connected with the distribution of his most recent pictures. Mr. Graf is one of our well known independent producers and is in town to look the field over.

Many Tickets Sold.

More than 500 tickets for the Harry Reichenbach dinner have been sold up to date and the demand for them is still increasing. The affair will be held at the Ritz-Carlton and the industry is saving all its laughs for that night. It will be some affair, we understand.

Leiber Returns.

Robert Leiber, president of Associated First National, has gone back home to Indianapolis. He was here during the screening of "The Eternal City" and took part in the glorification of those who were present.

Fredman Returning Home.

Ernest Fredman, the editor of the Film Rentor and the Motion Picture News, one of England's most popular trade magazines, is returning home today. Mr. Fredman made a wealth of friends during his visit to this country and he goes home with the good wishes of all the film folk whom he met here. He has said that he will write an account of his visit and, take it from us, it will not in any way resemble the statements made by Frank Tilley after his visit to this country. Mr. Fredman's visit was well timed because it served to take away the impression made by the attacks the other British editor leveled at all things of American make.

Joining His Wife.

When Betty Blythe went to England to make a picture for J. Parker Reid, her husband, Paul Scarsden, decided to go to the Coast. But Betty has been gone for almost two weeks now and her husband has come to the conclusion that he would much rather be in Europe while Betty is there than be on the Coast without his good-looking wife.

At the Leading Theatres.

"Little Old New York," fresh from its triumph at the Cosmopolitan Theatre, as they say in the Hicksville papers, reaches the Capitol Theatre to-morrow. Needless to say, S. L. Rothafel has taken advantage of the opportunity of presenting Marion Davies in her great success by furnishing an exceptional program. A prologue, with John E. Kellerd in the

Says British Press Is Slow, but in Own Good Time Will Find Value of Motion Picture Entertainment and There Will Be No Complaint by Promoters.

FAMOUS MAY GET "TARNISH"

Abe Warner Back at Desk—Will Rogers in Dress Suit Role. Universal Starts Something New by Putting Woman Sales Manager in Field. Other News Notes.

role of Robert Fulton, will be part of the entertainment. "Little Old New York," founded on the play by Rida Johnson Young, is one of the most successful pictures of any year. In the cast with Miss Davies in this picture are Harrison Ford, Courtney Foote, Louis Wolheim, Mahlon Hamilton, Sam Hardy and others. The Capitol will probably do a big business, for all those who did not get a chance to see the picture when it played at the Cosmopolitan can take advantage of this opportunity. There are many of us who will want to go and see it again.

Hugo Riesenfeld has moved "His Children's Children," a Sam Wood production made from Arthur Train's novel, from the Rivoli to the Rialto. Featured in this picture are Bebe Daniels, Dorothy Mackaill, James Rennie and George Fawcett. In addition to these players there is a supporting cast in which Hale Hamilton, Mahlon Hamilton, Mary Eaton, Warner Oland, John Davidson, Sally Crute and others are included. The Unreal News Reel, a Fox comedy burlesquing the news reel, which received so much attention at the Rivoli this week, will move to the Rialto. A fine musical program will be a part of the entertainment.

Vitagraph's most recent feature, and one which has received favorable notices in the West where it was shown first, comes to the Rivoli next week as the chief attraction. The film deals with the West of the early days, commencing with the gold rush, and has a theme not unlike "The Covered Wagon." The featured players are Cullen Landis, Alice Calhoun, Bertram Grassby, Virginia True Boardman, Aggie Herring, Nelson McDowell, Otis Harlan, Dwight Crittenden, W. J. Dyer and Joe Rickson. Mr. Riesenfeld has carried his musical idea to the Rivoli and given "Pioneer Trails" and "The Adventures of the Speejack," which will also be a part of the film entertainment, an appropriate setting.

The reviewers will not have a very busy time next week because "A Woman of Paris" remains at the Strand for another weeks, making the number of Broadway changes very few. "A Woman of Paris" is the Charles Chaplin picture featuring Edna Purviance. In the cast are Adolphe Menjou, Carl Miller, Malvina Polo and others. Joseph Plunkett has kept pace with the other Broadway managing directors and given his picture a musical setting and prologue, which greatly helps the picture by giving it an effective presentation.

"David Copperfield," a picture made in Sweden, will remain at the Cameo for another week. It has been of special interest to the school children who are reading Dickens's well known story. B. S. Moss had a difficult time getting what he wanted for his theatre and, having obtained it, feels that he should let it remain.

The chief film attraction at B. S. Moss's Broadway Theatre this coming week will be "The Common Law." This is a Selznick picture featuring Corinne Griffith and Conway Tearle.

Hugo Riesenfeld as Host.

Hugo Riesenfe'd will entertain on Monday with a luncheon at the Ritz-Carlton. His guest of honor will be Dimitri Buchowetzki, the Russian director, who is on a visit to this country and who may possibly remain in America. Dr. Riesenfeld played "Peter the Great" at his theatres with great success and is an admirer of the Russian producer's technique.

Woman Gets Job.

Universal instituted something new in sales promotion yesterday when the company sent a woman sales representative into the field. She is Florence Wallach, and she will tour the country in the interests of "The Darling of New York," Baby Peggy's first feature picture.

Miss Wallach left New York for Chicago, where she will confer with the Universal exchange force and with first-run exhibitors. She has been in the Universal organization for six years, first in the publicity department, and for the last several years as Eastern representative for Century Comedies. Following her stay in Chicago, she will visit other exchange centers.

Sydney Franklin Gets Here.

We said a few days ago that Sydney Franklin was in town. We were premature in our statement. He did not get here until yesterday. He is here to talk shop with Warner Brothers, with whom he is associated as a director.

A Line or Two.

The Pathe Company indignantly denies that "Why Elephants Leave Home" is a sex picture. Victor Shapiro, when questioned, said it had absolutely nothing to do with why girls leave home. Why do elephants leave home? That is what we want to know. To get better food and lodgings? Probably. Well, isn't that why many girls leave home?

FIFTH AVENUE AUDIENCE DISTURBED BY APPLAUSE

Charming Clara Howard Tells Them That "Many Are Cold, but Few Are Frozen."

CRANE SISTERS ARE BIG HIT

Seven Honey Boys in Minstrelsy Awake Fond Memories of the Late George Evans.

By ASHBY DEERING.

If any written testimony was needed that the vaudeville bills in Proctor's Fifth Avenue Theatre are generally excellent it would be enough to say that most of the audience is composed of serious-minded buyers from out of town and the rest are vaudeville agents who, in a dull and wholly apathetic manner, are present as "discoverers" of something new.

Players are mettlesome here. They seem to know, rather intuitively than by any whispered warning that they must be superior to a certain stolid and wanton indifference.

As a barometer of this feeling among the artists, the charming and self-confident Clara Howard, who does a "single" act with improvisations of song and mimicry, was moved to remark: "Many are cold, but few are frozen."

But the real demonstration came when a few ardent persons in the audience, who were there to enjoy the afternoon, applauded Katherine Stang, a tall black-haired beauty, who played the violin in a stately manner, evoking some of the latest musical ecstacies of this dreamy instrument.

Many in the audience turned and craned their necks to see wheer the applause came from. They seemed to be strangely disturbed, though the tune was ended and the applause deserved. In an injured sort of way they settled back into their accustomed state of somnolence.

The bill was opened by "The Three Rubes"—a lively and hewhiskered trio who might well be classified as the "clodhoppers de luxe," or by some other incongruous name. They fling their non-descript outer garments to the floor and show that farmers who wear red flannel underclothes are still able to do any sort of flip-flops. One of the three brings a trombone out of a gunnysack and, as may well be imagined, the airs he plays are not very inspiring. But this rustic group can dance and crack their heels in mid-air.

Katherine Stang is a type of drawing room artiste with a sure and lovely sweep of long, white arm when she makes her violin interpret the music that is obviously in her heart. We were very much entranced by this sweet and gracious creature, especially when as an encore she played "The World Is Waiting for the Sunrise." Her accompanist, whose name we do not know, was a sympathetic pianist.

Dan Coleman and company do an amusing sketch, the scene of which is a hotel apartment. Dan is a recruit from burlesque. He is a cherubic person in Scotch plaids that scream to high Heaven. Mrs. Dan refers to him in her conversation with the hotel clerk as "a matador, meaning one who tantalizes the bull." But Dan modestly asserts that he only "throws the bull." His manipulation of the typewriting machine is genuinely funny. The woman in the act, whose figure is more than plump, has a surprisingly good voice. With the hotel clerk she sings a pleasing number.

Ashley and Lloyd.

Herbert Ashley and George Lloyd have a talking and singing act with the Junoesque Mrs. Ashley, who knows how to be regal and good humored as the business of the act requires. Lloyd has a fine tenor voice which was heard to good advantage in "The Girl That Men Forget" number. Ashley plays a Hebrew character part very well, indeed.

Bob Bennett and company, a jazz band organization, would have been sadly deficient without the assistance of the talented Crane Sisters—Alpha and Delta. These young girls sang Mother Goose rhymes, played the banjo and the saxophone, danced a little and finished coldest audience in New York like them so much that they were recalled half a dozen times.

In the "All Aboard for New Orleans" number, given as the last encore, the girls carried lanterns and if there had been a train despatcher present—well, never mind, they knew the signals.

Clara Howard's song about the disillusionment of marriage made a big hit. She sang about her husband this little couplet:

"One thing I didn't know—
He's a perfect nut about the radio."

Miss Howard makes her changes of costume on the stage almost in full view of the spectators, merely retiring behind a sofa on which her frocks and frills are scattered in careless disarray. She is a very engaging entertainer, talks when she is dressing and it is all to her credit that she is capable of divesting herself of one garment and putting on something else without the slightest appearance of self-consciousness or impropriety.

The Seven Honey Boys, several of whom were with that lovable minstrel, the late George "Honey Boy" Evans, who died at least ten years ago, awoke old memories of minstrelsy.

George Mullen and Bill Cawley were the end men. Tommy Hyde, Herbert Willison, Irving Karo, Dan Marshall and Jack Brennan still have the voices of regular minstrels.

An "Artistic Treat" was a series of statuesque poses by the Stewart Sisters and William Downing. The contours of the two girls are pleasing to the eye and in their poses they show a studious fidelity to the artistic subjects they represent. Downing is a robust and artistic figure.

Thanksgiving on the Road.

Thanksgiving week for the touring vaudeville artists this year will be no period of loneliness and regret for the artists "away from home." President E. F. Albee of the B. F. Keith circuit has requested all managers to "step on the gas" a bit this season to the end that the holidays will be made memorable and sociable for the actors who will be far beyond "striking distance" of the National Vaudevil'e Artists' Club or Broadway or their own firesides.

Thousands of traveling members of the N. V. A. will be scattered from Maine to California and from British Columbia to Florida during Thanksgiving week and wherever it is possible these wandering members of the profession will be objects of particular social and professional courtesies devised by Keith managers and those of affiliated houses everywhere.

In some places the Thanksgiving turkey will be carved backstage after the evening performance; in other places there will be banquets and dances of Rotarians, Kiwanis, Elks and other organizations in special honor of the visiting vaudevillians. Everywhere that their services are sought to brighten the holidays for orphans, sick, aged or unfortunate people the touring vaudeville performers are being "booked" for free entertainments during Thanksgiving week.

"The big idea," said Mr. Albee, "is to make the touring vaudeville artists 'feel at home' wherever there is a Keith theatre or an affiliated house. Nothing can be more depressing than a holiday spent away from home without any of the kindly attentions and celebrations that make home life always more precious, and, although most of them lead a wandering life, no class of people have a greater sense of domesticity, of neighborliness than the people of the theatre. There will be Thanksgiving 'doings' all over the circuit for the visiting artists of vaudeville. In many places they will be guests of honor at social functions, but everywhere there will be some special celebrations for the artists themselves."

Meanwhile those of the profession who happen to be in New York during the Thanksgiving holidays will make their headquarters at the N. V. A. Club, where the annual observance this year will surpass all others in extent and in attendance.

"Nixie on Dixie."

In his annual revue of 1923, which is now making a tour of the Keith theatres, Gus Edwards, particularly noted for introducing young and new talent into the theatre, has five pretty little Southern girls, all charming and all under 18. They are Mary Bay of Mobile, Hazel Johnson of Atlanta, Nancy Hanks of Richmond, June Reid of Memphis and Ruth Kay of Charleston.

There is also in the new revue a song written by Mr. Edwards, satirizing the "way down South" songs of a sentimental nature. The name of the song, and the catch line of its chorus is "Nixie on Dixie." When the number was put in rehearsal the five little Dixie maids went on strike and flatly refused to sing it. No amount of persuasion or coercion has been able to move them, and even now, while the song is being done there are five little mouths that remain tight shut.

"We just won't sing that song," explained Mary from Mobile, in the gentle, cooing voice indigenous to Alabama. "We simply can't be so disloyal to the South, even in fun. No. We told Mr. Edwards that we wouldn't sing it, and even offered to leave the cast if he insisted, but he got our point of view, and let us keep silent during the number."

Gus himself is highly amused at the girls, and rather pleased at their unafraid stand.

"They're plucky little kids," he said, "and talented, too. If it breaks their little hearts to slam Dixie in a kidding song, why, they don't have to. They're not too cute and clever to let go just for that. I'm satisfied to let 'em indulge their patriotism."

New Songs for "Blue Streak."

Rae Samuels, "the blue streak of vaudeville," who has been making life cheerful for the two-a-day patrons in the immediate vicinity of New York during the last few weeks, has a new accompanist in the person of Danny Dougherty. The arrangement, just three weeks old, is working very well, and Mr. Dougherty, in collaboration with Billy Tracy, has written for Miss Samuels some new, exclusive songs, admirably suited to her lightning methods of putting over numbers.

Incidentally the doll which Miss Samuels has contributed to the ever-growing Hippodrome family of stars, is one of the best received thus far. Not only is it dressed in her image, but it was made especially for her by an artist who specializes in modeling dolls in the likeness of real people. It was brought over from Paris for Miss Samuels and will have a place of honor in the Hippodrome exhibit.

Lopes Adds Realistic Scene.

The latest innovation to be added by Vincent Lopes to his elaborate vaudeville act is a stirring mechanical scene depicting the early days when Indian tribes roamed the plains and when a man's best friend nestled in a holster slung from the hip.

The scene is realistic to the smallest detail, showing wagon trains wending their way across the desert under the heat of a blazing sun. Night comes on and calls for the pitching of camps, lighting of camp fires.

According to reviewers, the scene is without doubt the most effective of any of the Lopes offerings, which is a testimonial to this sense of showmanship. The effect is being used in conjunction with the musical selection, "Covered Wagon Days," dedicated to "The Covered Wagon" film, which is enjoying a sensational run at a Broadway theatre.

Clown Nights at N. V. A.

The club spirit of the National Vaudeville Artists will have continual expression this season in a series of clown nights and social entertainments at the clubhouse in Forty-sixth street, beginning with "Fred Stone Night," on Friday, November 16. President Stone, with Dorothy Stone and other members of the big cast of "Stepping Stones," will appear in a specially arranged carnival of clowning for which R. H. Burnside, in collaboration with Mr. Stone, is making the most ingenious preparations.



Photo by Standiford Studio.

CLARA HOWARD.
The Musical Comedy Girl, a clever and polite entertainer in many different moods and costumes on the bill at Proctor's Fifth Avenue Theatre.

ROYAL K. FULLER HEAD OF N. Y. STATE CANALS

Col. Greene, Declaring He Has Eliminated "Dry Rot," in Forcing Five Resignations, Names Former Newspaper Man to Develop Efficiency.

MAJOR CHANDLER QUITS STATE POLICE

By CHARLES C. FOSTER.

HAVING submerged five officials attached to the Department of New York State Canals, Edward S. Walsh, of Brooklyn, resigning yesterday at Albany as Commissioner of Canals and Waterways, his chief deputy, James Doyle, of Syracuse, having tendered his resignation Thursday, Colonel Frederick Stuart Greene, Superintendent of Public Works, last night said:

"Governor Smith gave me a free hand to put into effect a reorganization that will eliminate dry rot and place the canals on a business basis.

"I have appointed Royal K. Fuller, formerly of Watertown, now of Albany, and previously legislative correspondent of the New York Herald, to succeed Mr. Walsh. I consider that Mr. Fuller is the man to bring about the conditions Governor Smith desires. The salary Mr. Fuller will receive is $10,000 a year.

"The reorganization of the Bureau of Canals is a man-sized job. Now you know why Mr. Fuller has been named. I know of no man who has had as valuable experience in the reorganization of State departments.

"When he came to the Highways Department in 1913 it was in a condition not dissimilar from that existing in the Bureau of Canals. Mr. Fuller aided Commissioner John Carlisle in cleaning up a bad situation. From my association with Mr. Fuller I know he is honest, fearless and efficient."

In resigning Mr. Walsh explained that he was not in sympathy with the consolidation act that subordinates the old Department of Public Works to that of the Bureau of Canals.

THE resignation of Major George Fletcher Chandler, superintendent of the State Police Department was filed yesterday at the office of Governor Smith. It will become effective December 1.

Major Chandler, explaining his retirement, said:

"My duties as a surgeon have increased to such an extent that I find it impossible to hold two positions at the same time. Since my profession comes first I feel compelled to take this action.

"The Department of State Police, now wel lorganized, is deserving of the greatest praise. Its morale was never higher and every law-abiding citizen, especially those in the rural communities, find its service of inestimable value.

"I deeply appreciate the honor of having organized this State department, also the school of police, which has been such a great success in preparing candidates for positions as State troopers.

"Another thing that I feel proud of is that I have received the help and cooperation of four State administrations."

The New York State Police Department, the largest organization of its kind in the United States, is also the best housed organization.

The salary of the Superintendent of the State Police is $8,000 yearly.

THE appointment of W. Bernard Vause to succeed the late J. Grattan MacMahon as Judge in Brooklyn creates a vacancy in the tax office, a position paying $6,000 annually.

The man selected must be a lawyer. It is probable one of the applicants for the judgeship will be named.

Leader McCoohey has another office to fill, connected with the office of Corporation Counsel. This place was held by the late John B. Shanagan.

The big rush in Brooklyn will be around the first of the year, when forty plums in the Sheriff's office will be handed out. The annual salaries total $100,000.

GOVERNOR SMITH, now at the Sea View Club, Absecon, N. J., for ten days' recreation, was joined yesterday by George Le Boutillier, vice president of the Long Island Railroad and chief executive of the system since the death of President Ralph Peters.

PHILIP BEROLZHEIMER, City Chamberlain, owner of St. Simon's Isle, thirty miles off the coast of Georgia, in the Atlantic Ocean, is planning for his annual exxcursion there early in December. He will be accompanied by several Tammanyites, including Willis Holly, secretary to Board of Park Commissioners; William T. Collins, acting President of Board of Aldermen; John H. McCooey, Brooklyn leader and chief clerk in Surrogates' Court; Thomas E. Connolly, President of the Borough of Queens; Albert C. Beuttinger, Queens Park Commissioner; Anning S. Prall, Congressman-Elect in the Eleventh District, and the first from Staten Island to be elected a Representative.

A TAXPAYER'S suit seeking to enjoin Police Commissioner Richard E. Enright from continuing William Kelliher, Edward J. Quinn and Patrick Brady in the rank of police captains, to which they were elvated by the Commissioner on June 26, last, was filed yesterday in the Supreme Court by Roscoe C. E. Brown, through his attorney, Albert De Roode, of 52 Wall street.

Brown, in his complaint, alleges that he is a resident and property holder in the Borough of Brooklyn, where he has been paying taxes on property for many years and therefore interested in the alleged illegal action taken by the Commissioner, and to which he makes Comptroller Craig, City Chamberlain Berolsheimer and members of the Civil Service Commission parties to the action for certifying to the Commissioner the three men in question as eligible for promotion from the rank of lieutenant to that of captain.

A VAUDEVILLE performance and reception by the Federation of Associations of Employees of the Board of Education, held last night at Central Opera House, Sixty-seventh street and Third avenue, was attended by many of the newly elected justices of the Supreme Court and many leaders in the State and city government. Many officials of the Board of Education were there.

COMPTROLLER CRAIG'S demand that the Board of Estimate restore the $500,000 appropriation for the teachers' retirement system, cut out of the 1924 budget, adopted last week, was hailed by Acting Mayor Hulbert as "political claptrap" when it was formally laid yesterday before the Board of Estimate.

The Comptroller was represented by his deputy, Frank J. Prial, who declared that the Board had acted upon the recommendation of David Hirshfield, Commissioner of Accounts, and contrary to the examiners' reports of the Board, which backed up Mr. Craig.

"Hirshfield had this matter before him but twenty-four hours, and had no possible means of knowing what the needs of the pension fund are," said Mr. Prial. "The examiners devoted months of study to it, but yet Hirshfield's suggestion is held to have greater merit."

Upon motion of the acting mayor, who said the Board would reverse itself, if it was satisfied an injustice was being done, the Comptroller's communication was referred to the committee of the whole.

AT the direction of Acting Mayor Hulbert at yesterday's Board of Estimate session, Corporation Counsel George P. Nicholson will prepare legislation to provide methods of financing the salary increases for firemen and policemen, in accordance with the referendum voted at the election last Tuesday.

At the same time Mr. Nicholson was urged to expedite the preparation of legislation necessary to put into effect the home rule amendment.

The Corporation Counsel said he was engaged in this work and hoped to have it ready in a few days, so that the Board will be in a position to discuss the necessary steps that should be taken at Albany.

Mr. Hulbert said he hoped to have a conference with Governor Smith when the plans have been completed, so that the Legislature and the Board of Estimate will be in accord.

THE Board of Estimate yesterday laid over for a week consideration of the proposal for an open cut construction in Central Park of the Washington Heights extension of the B. M. T. subway. A number of residents were present to argue against the project. George Gordon Battle, president of the Playground Association, sent a telegram to the board requesting a postponment.

"Only a week ago the Waterman committee was shouting, 'Say, it with shovels'," commented Murray Hulbert, acting Mayor, "and urging every manner of haste. Now that the election is over the hurry seems to have dissipated itself. This Board of Estimate does not want to assume the responsibility for any delay in the matter, but I suppose a week will be necessary. We will hold the hearing next Friday."

Henry Bruckner, Borough President of the Bronx, brought a round of laughter when he said:

"The handles of the shovels urged by the Waterman committee seem to have been broken somehow."

A VOTING machine used in one of the districts in the City of Rensselaer only recorded fourteen votes for John W. McKnight, Democratic candidate for city clerk, although the number of votes recorded for his Republican opponent was not in excess of the number given the other candidates.

The machine has been locked in a cell in the Rensselaer police headquarters. Ordinarily Mr. McKnight should have received more than one hundred votes in the district. It indicates that the machine failed to operate properly.

Already more than a hundred voters have signified their willingness to make affidavits that they voted for McKnight on the machine. If it can be shown that the machine clogged and failed to record the number of votes given MKnight the dispute will be carried into the courts.

Producer Reinhardt Returns.

Max Reinhardt, Berlin and Viennese producer of theatricals on a large scale, returned on the Aquitania yesterday for a stay of four months, during which time he will produce the "Miracle." Offenbach's "Orpheus" and Strindberg's "Dream Play." With Reinhardt were Rudolph Kommer, playwright; Einar Nilson, musical director with Reinhardt for fifteen years; Edward Reinhardt, a brother to Max Reinhardt, and Ernest de Weerth, scenic designer.

Jubilee Week in Philadelphia.

Harry T. Jordan, manager of the B. F. Keith interests in and around Philadelphia, is making arrangements for the twenty-first anniversary jubilee at Keith's Theatre, Philadelphia, during the week of November 12. Many special features will be added to the gala bill, which already includes Captain Bruce Bairnsfather.

EDITH DAY GREETS SON ON LINER AQUITANIA

Patrick Holmes Sumner, the 2 1-2-year-old son of Pat Somerset and Edith Day, who in everyday life are Mr. and Mrs. Patrick Sumner, arrived in New York yesterday on the Aquitania. The child was accompanied by his nurse, Bertha Tanner, who has been his companion since his birth. Baby Pat is the baby that severed the marriage relations between Carle Carleton, theatrical producer, and Edith Day, his star.

Miss Day met Pat Somerset in England while playing in one of Carlton's plays, fell in love with him, and frankly acknowledged the whole matter when Somerset faced deportation proceedings. The story unraveled satisfactorily for the two after Carlton consented to a divorce, when he learned that Somerset was the father of the child born to Edith Day in London.

"My but I'm glad to see him. He didn't know me, but when I said I'm your mother he put out his hand and stroked my face," said Miss Day when she was seen on the boat.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

Telephone, 3460 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

Play Producers Can Take Leaf From Film Producers' Censorship Book.

The present difficulty the legitimate theatres are having with the censoring of plays brings to mind the injustices that the motion picture industry has suffered. Because a few plays were obscene, unclean and undesirable, every producer has had to suffer. But, fortunately, the film producers organized, and, under the leadership of Will H. Hays, were able to wage legislative battles throughout the country. The situation on censorship is very well in hand now, thanks to the Hays organization, and, no matter what other criticism may be levelled at the producers' group, it must be said, in all fairness, that the whole industry has been rehabilitated in the last few years. There is very little to question on the morality of motion pictures these days. Those few producers who brought censorship upon the neck of this long-suffering industry have had their lesson, and it is doubtful if they will ever again make the type of picture that was so obnoxious in the past.

Through the organization of the Hays office, censorship has been very well defeated throughout the country. New York is the one sore spot, and this was caused, perhaps, more because it became a political question, and the politicians were not fought with their own weapons. In New York it was impossible to fight the situation on its merits, as it was in other States. In other States it has been possible to convince the legislators that censorship was unnecessary; that any need for it had vanished, with the sincere effort made on the part of every producer to avoid any of the cheap, sensational films made by the few who had brought about censorship. If the legitimate theatres would take much the same course there would be very little trouble. A few shows that are really distasteful to the better class of people could be expurgated and made to conform to the standards demanded by right-thinking people.

It hardly seems possible that repeal of censorship of motion pictures can be defeated in this State again. It need not now be put on a political basis. Certainly, the motion picture industry has proved that there is no need of censorship. There will never be the cheap class of pictures made again.

Motion Picture Day Is Opportune in View of Prevailing Pessimism in the Industry.

From whatever angle the situation is viewed, National Motion Picture Day is going to do a lot of good for the industry. Its intent is to show with dignity that the screen is not only a medium of entertainment but a very real power for education and good in every community.

It is particularly significant, therefore, that the celebration has been timed, although unintentionally, to coincide with the present so-called depression within the industry. Whether the prevailing pessimism is right or wrong, in view of fundamental conditions, the impression has gone abroad throughout the public that things are not going well with motion pictures, that extravagance and waste are rampant.

Under the circumstances, it is especially fitting that the attention of theatre patrons be directed to the other side of the ledger, on which is written "public service, good entertainment at a reasonable price, and the greatest possibilities in the history of the world for the advancement of education."

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Bernard Sobel.

Here we have the tale of one, Bernard Sobel, special writer and purveyor of publicity, who admits that he strives to cover the entire gamut of publicity from high-brow to low-brow. He is at present seeing that "Scaramouche" finds its way not only into the columns devoted to motion pictures, but into every bit of space, under the direction of the amiable and efficient Jack Meador, who needs no introduction.



Photo by Richard Burke.

BERNARD SOBEL.

When Mr. Sobel isn't penning squibs about screen productions in need of publicity, he devotes much of his time to criticisms and to special articles about the motion picture, of which he has made a comprehensive and minute study. Among his articles are: "What's Wrong With the Movies" for the Theatre Magazine, and "How They Do It," a psychological study for Photoplay Magazine of the work of Mae Murray, Norma Talmadge, Bert Lytell and many other famous players, and he has been identified with the publicity for "What's Wrong With the Women," "The Love of Pharaoh" and "Molly-O," Mabel Normand and Rodolph Valentino.

He has waged whole campaigns and done special work for everything from burlesque and vaudeville to the opera, including work for "The Gingham Girl," "The Last Warning," Club Gallant, Will Hays, Earl Carroll, "Strut Miss Lizzie," "Little Jessie James," Mischa Elman, Andreyev's "Anathema" and "Adrienne," his second production for Louis F. Werba.

His writings and criticisms have appeared in Success Magazine, the Literary Digest, Mississippi Historical Quarterly, The Designer, Theatre, Poet Lore, The Dial, Cartoons, Electrical World, Theatre and Drama, and the Dramatic Mirror.

He has written a number of articles for the New York Tribune Sunday Magazine anent stage life, curtain calls, marionettes, stage door men, players, stage mothers, but we must stop here. His accomplishments are getting too numerous.

Still we must add that at present he is doing a series for the Tribune on the American playwrights and their work, the series already having included Eugene Walter, George M. Cohan, Zoe Akins, Avery Hopwood and Arthur Richman.

His one-act plays and pageants have been published in book form and acted by the Little Theatres and universities.

Before acquiring these varied accomplishments he graduated from the Wisconsin University, where he acquired so much knowledge he wrote the University Bulletin on Drama in Rural Communities.

When we tell you that he hails from Indiana you may begin to find a clue to the talent which has brought forth so varied a career.

ANOTHER BIG SUCCESS.

Samuel Goldwyn has made a very beautiful picture in "The Eternal City." After seeing "Potash and Perlmutter," which wins the blue ribbon for good entertainment, we were eager to see what he had done with Hall Caine's story; adapted from one of the popular novels that affords a contrast in story and technique. We discovered Mr. Goldwyn had found it necessary to make changes in the original story of "The Eternal City." The book has been brought up to date and we have had the World War injected, a thing that was not in the original story. But this has added to the interest of the picture and gives it an added box-office value.

When the first "Eternal City" was made the sets were ordinary backdrops, with a funny moon on the horizon and many cumbersome bits of stone to represent Roman architecture. The contrast between this production of seven years ago and the modern way of doing things is very marked. George Fitzmaurice took a company to Italy, where the actual scenes in Rome were photographed. One of the most impressive things we have ever seen on the screen is the Coliseum. Marvelous old historical structure filled with the memories of many old Roman debates. To see it as it is to-day, peopled with the mobs who represent the Fascisti in the picture, it gives a thrill and is something never before seen in a motion picture. The scenic qualities of "The Eternal City" are lovely enough to take one's breath away. All the charm of Italy, the beauty and the warmth of the country were caught by Mr. Fitzmaurice. John Emerson and Anita Loos have written the titles, and, while they were not completed when we saw the picture, they gave promise of doing credit to this famous pair of title-writers, as well as to the excellence of the picture. Again we congratulate Mr. Goldwyn on a success and again we are glad he has made a really fine production.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

HEYWOOD BROUN may have unconsciously hit on one of the reasons why motion pictures have won universal popularity all over the country. In a recent article, in which he commented on the resentment felt in points west, east and south of New York, against the metropolis, he speaks of the motion pictures as having a soothing effect on these harassed souls who come from the hinterland.

He says, after quoting Charles Willis Thompson and E. House, both of them writers who have come in contact with the hinterland's suspicion of New York's egotism, that the motion pictures should have a soothing influence on local pride.

"Even the tiniest hamlet," says Mr. Broun, "sees the same Charlie Chaplin and the original Douglas Fairbanks, not missing anything but the trumpeters in red tights and "The Dance of the Hours" as performed by the full symphony orchestra.

Having come from the hinterland myself and knowing something of Chicago's resentment against the New York company that comes to play in the theatres, usually bereft of its leading lady and leading man, who refuse to go west of Philadelphia, I can say that Charlie Chaplin and Douglas Fairbanks may keep their popularity in the small towns because the picture reaches the hamlet intact, but I must say that even the motion picture is not immune from a little anti-New Yorkism. I know, because I reviewed pictures on a Chicago paper for some years and I shared in the unconscious feeling of annoyance when some press agent would burst into my office and say:

"The Virgin's Downfall" played to capacity houses in New York. You should have read the criticisms. They were marvelous."

Such a statement always brought antagonism because out in Chicago we used to feel that we had a right to our own opinions and we did not need to be swayed by what New York and its writers thought.

I have often thought if I were a press agent with a big production that had opened in New York auspiciously, I would say to the critics on the papers in the other towns:

"New York did not think so much of this, but you know what New York's grade of intelligence is. Now, in your town I know you will like this."

A Way to Win Critics.

Such tactics would win praise for the picture and eliminate all thought on the part of the critic that he was supposed to accept New York's opinion instead of his own.

I have in mind one of the greatest pictures ever made. It opened in New York and received the unanimous praise of every motion picture writer. One of the critics on one of the best-known Western dailies came out with an unfavorable criticism of the picture. Despite what New York and other towns had said of the film, it took weeks to put it on its feet in that town. This writer is widely read in this particular town and people refused to go to the theatre, saying Miss X says the film is no good. After weeks of spending money and advertising the picture, finally it went over and did a big business. If this writer had not heard so much of what New York thought of this picture there is no doubt that her criticism would have been less vitriolic.

Mr. Broun, in commenting on motion pictures, probably did not mean the cities, but the hamlets and villages as well. Still, they do not get their pictures at the same time that New York and the cities get them, but they do get them with the same cast, the same settings and in the same way New York gets them, minus, of course, the elaborate presentation. A few years ago we would not even be able to say this, because in the old days films were mutilated, cut and served in any old way after they left the key cities. But motion picture exhibition is on a higher plane to-day, and there are fewer and fewer cases of films being destroyed and shortened and edited according to the local exhibitor's idea.

I was amused in Mr. Broun's comment to note that he mentioned Richard Henry Little, or Dick Little, as he is called, as being one of the defenders of his home town. Sometimes I think Dick should be paid a bonus for his loyalty to Chicago. Any one of his friends who feel the call of Manhattan and the lure of the big town with its infinite opportunities is never the same in the eyes of Richard Henry, who looks upon them as sordid souls who sold their birthright for a mess of pottage. Dick is consistent, too. I happened to know when he returned from the war of a very fine offer that was made him to remain here, but he refused it and returned to Chicago, saying: "I'd work in Chicago for half the salary."

Not that he received half, but he spoke his real feelings when he said: "Better half a loaf in Chicago than a whole loaf in Manhattan."

But even the most rabid anti-New Yorker succumbs to the wiles of the big city after he has been here long enough and all of his feeling of resentment leaves and he becomes one of the big city's warmest champions. It is a curious thing about New York, few people are ever willing to leave once they get here. Motion pictures may continue to be the one harmonizing note, especially if the plans go forth to send out all of the important ones with a special presentation.

He Believes in Beauty.

Any man who gets himself signed on a long-time contract these days is lucky. With all this talk of economy on every side, any man or woman who can draw down a guaranteed salary for a guaranteed number of years, must, in addition to having been born under a lucky star, have more than the ordinary qualifications. That is the way the William Fox company reasoned when they signed Henry Otto, director of "The Temple of Venus," and that is the way most of us bystanders reason, having heard more talk of thrift these last few weeks than we ever heard in a long life of changes. After the contract was signed, sealed and delivered, Winfield Sheehan wrote a note and asked me to talk with Fox's latest prize. I have known Mr. Sheehan many years and that is the first time he has ever asked me to talk to any one in the Fox organization. His letter made me curious to meet the man. Winnie Sheehan has been in this business a long time and he is no amateur when it comes to picking out the winners. He may have made some mistakes, but for the most part he is very wise when it comes to selecting stars and directors who add to the w. k. Fox treasury.

I was invited to meet Mr. Otto at luncheon at the Algonquin. I admit I dreaded meeting a man of whom I knew so little. All I could remember of Mr. Otto was a long association with Universal and then a silence and he was not heard from again. These motion picture people usually expect one who writes of them to know everything about them from the minute they enter the world, a squealing infant, to their last great success. I expected to find Mr. Otto true to form and wondered how I could camouflage my ignorance. He spared me that by saying:

"You probably do not remember me. I have been out of the film business a long time. You see, my health failed and I had to go to the South Sea Islands, away from the camera, away from the studio and away from everything that smacked of the cinema."

He Tells of South Sea Islands.

Here was a man who did not expect us to follow him into the uncultured and uncivilized regions of the South Sea Islands. He felt when he left the U. S. A. he would be forgotten until he re-established himself. We liked him for not putting us to the embarrassment of telling a fib. Mr. Otto knows the South Sea Islands. Its beauties, its limitations and its glamourous, tropical atmosphere. He knows the life that Frederick O'Brien pictures so vividly in his tales of this far-away land. He even knows Frederick O'Brien, a fact that put us on excellent footing at once. Who is there to-day who does not enjoy O'Brien's stories, with their far cry from Broadway and the electric lights.

"Will you do a South Sea story?" I asked.

"I'll tell you something curious," he said. "I saw 'Rain' the other night and I have a manuscript in my trunk written before I saw 'Rain' or read Somerset Maugham's story, 'Sadie Thompson,' from which 'Rain' was taken. If I were to bring it out now they would say that I was stealing the story. There is certainly a wealth of material one can gather in this country and there is certainly an opportunity to make a beautiful picture. I believe," he went on, "that beauty is the keynote of every successful film. Take the 'Ziegfeld Follies' and their tremendous successes. What has made them the most noted revues in this country? The beautiful women and their beautiful clothes. Or should I say the lack of them?" he asked, with a twinkle in his eye.

"Especially to the tired business man," Vivian Moses, who was having luncheon with us, added.

"Now that is where you are all wrong," interrupted Mr. Otto. "Beauty is not a thing that appeals to the male sex alone. Women are just as much interested as men. Sometimes I think they are more interested. They go to the theatre to see a beautiful woman or a beautiful frock and they look at it with a better artistic understanding than any man can possibly do. Beauty is a universal thing, and the director who gets beauty in his picture goes a long way to establishing a successful box office production. I tried to make beauty the theme in 'The Temple of Venus,' I tried to select the most beautiful locations and the most beautiful girls I could find. And I intend to make all my pictures with that idea in mind."

Something About Mary Philbin.

I asked Mr. Otto to tell me something about little Mary Philbin, the child who suddenly came into fame in "The Merry-Go-Round." Her wistful little face carries a memory that few people are able to forget.

"At the time I engaged little Mary," said Mr. Otto, "she had not yet made a success in 'The Merry-Go-Round.' We were making a picture some miles from Los Angeles on an island that was accessible only by boat. Mary and her mother arrived one morning, seasick and bedraggled. I took a look at her and I saw the most pathetic looking face I have ever gazed upon. She might have done very nicely in a comedy, but from the way she looked then she would be the last one any director would choose with an eye to getting beauty. I must have shown what I thought in my face, for she said, 'Oh! you are disappointed.' I told her to go and lie down and sleep and I would talk to her that afternoon. That sleep performed miracles, and when she appeared later with her mother, it was a new Mary. She was the sweetest thing and she endeared herself to every member of the company. She had her eighteenth birthday while we were taking 'The Temple of Venus,' and up to that time had not heard a word of how New York had treated 'The Merry-Go-Round.' I received a wire from the Fox office in Los Angeles, saying, 'Mary Philbin a great hit in "Merry-Go-Round." Don't tell her.' Some inspired person figured that if she knew she had made good it might spoil her."

"Did you keep the secret?" Mr. Moses and I asked in one breath.

"Did I?" he answered. "I should say I didn't. I went as fast as I could to tell Mary and her mother the good news. Here the poor child had been wondering, and wondering and I certainly would not be so cruel as to keep her in suspense."

Mr. Otto has gone back to the Coast now, to put his ideas of beauty into concrete form. He may be the Columbus of the Ziegfeld idea in films. Anyway, we are going to watch him and see. As we have often remarked, there is a wide field in the motion picture world for a variety of dramas and comedies. If Mr. Otto believes that he can create something new, the experiment is worth trying. We have our Ziegfelds, our A. H. Woods and our Belascos in the dramatic field. Why not in motion pictures? At any rate we are going to watch him with interest. After a long career on the stage and in pictures and a wide experience in reading and traveling, certainly Henry Otto is a man who should be fit to put any plan to the test. There are too few original minds in this industry. The majority of people are willing to follow the line of least resistance and do exactly what the other fellow has done. We shall be interested to see how Mr. Otto works out his plan of motion picture beauty.

HENRY OTTO.



Photo by Edward Hosteller.

The director of "The Temple of Venus" whose recent contract with the Fox Film Company was made following the Broadway presentation of his picture.

Ibanez Sees Picture.

Last Monday Vicente Blasco Ibanez attended a performance of "Scaramouche." Of course, we mean the film version of Sabatini's story. He sat in a box as the guest of Mr. and Mrs. Jack Meador and was greatly interested in the performance of young Ramon Novarro. Mr. Ibanez was very generous in his praise and found as much to admire in Sabatini's film as he did in his own "Four Horsemen of the Apocalypse." He speaks only Spanish and French and it was difficult to understand all that he said. But we gathered from the fragments of his conversation that he considers Novarro a great artist, as great in one as he has ever seen and he likes the young screen actor's interpretation of "Scaramouche." It was interesting to see the film again after seeing the play and to compare them. In many ways, the picture is better than the play. But there are some things about the play that are better than the film. It is interesting to see the two versions. There is nothing in the play that equals the performance of young Novarro and nothing in any motion picture that surpasses this characterisation which is something that seems to grow every time we see the picture. Novarro is certainly one of the best bets in motion pictures to-day.

Life Is Sad.

Those reformed drunkards and followers of the Volstead Act, who have been able to get a kick out of seeing liquor on the motion picture screen, are to be denied that pleasure. Governor Pinchot, who not only enforces the liquor law for every one in the State of Pennsylvania but for himself as well, has decreed that all liquor in motion pictures must be banned from the State of Pennsylvania. Having been thwarted in his campaign in favor of the dry law, the Governor of Pennsylvania can have a subtle revenge by cutting out anything that looks like a bottle of booze on the motion picture screen.

According to Harry Knapp, chairman of the State Board of Motion Picture Censors, none but dry pictures are to be permitted in motion picture houses from now on. Drinking pictures, scenes of old Roman festivals where wine was served in lavish quantities, the hip flask the champagne at the wedding, the old-time saloon and everything else that smacks of the bygone days before Mr. Volstead decided to "make the world safe for hypocrisy" to quote Irvin Cobb, are to be banned. Soon we will have so many things removed from the motion picture screen there will be nothing left for us to see but nursery rhymes. What an expurgated life we shall lead.

They Would Consult the Seer.

The motion picture folk believe they are not superstitious and laugh at any hints that they are swayed by any Cassandra prophecies. But since this famous handwriting expert, who claims to tell the innermost secrets of the soul, has arrived from Europe, we have had no less than six film people ask if he is a fake or if he is on the level.

"Say," said one, whose name is well known to every one who knows his motion pictures as he should, "do you think this fellow could tell me whether or not I should make a change and sign a contract that is being held for me?"

We claim to know motion pictures, but when it comes to settling anybody's future we have to draw the line. We have never been endowed with any psychic talents. But we confess we are interested in reading about this man who knows so much about the innermost secrets of his fellow man. If one has no secrets from the world he might be a safe person to interview, but if one has a few hidden secrets it might be dangerous. So far, we have not heard of any film people who have visited him.

To Have a Preview.

First National is establishing something new in the way of morning previews at the Strand Theatre. This past week the motion picture critics were invited to see "The Eternal City." This week the invitation is to be present at a morning showing of "Flaming Youth." "Flaming Youth," in the opinion of such seasoned critics as Richard Rowland, is a topnotcher. One might believe Mr. Rowland might be prejudiced in this case, but knowing him as we do we are safe to say, whether a film is of First National or any other make, when he says it is good we take his word for it. Mr. Rowland would never do as a press agent, because I have heard him say some of his own wares were just fair, but in the case of "Flaming Youth" he is an enthusiast.

We Ask His Pardon.

We are always saying things that sound unlike what we mean to say. Take the case of Sydney Franklin, who is a producer in his own right and a very important person. In writing an article of his arrival in town we made it sound as if he were a mere director and as a matter of fact he is a producer. This was called to our attention and we have to apologise for the mistake and assure Mr. Franklin that we did not mean to take away anything that belongs to him. We are going to call and see him next week, so this little item is a warning as well as an apology.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with Onlooker.

Motion Picture Editor of The Morning Telegraph:

Mr. William Brandt's article, quoted in your Sunday edition of November 4, I fear, gives the reader an erroneous impression as to the percentage or relative proportion that a star's salary has to the cost of a picture. It seems to me that it is in bad taste to give a list of stars and their salaries. Some of us are not receiving the amounts mentioned, but few of us would stand up on our hind legs and object to an error of one thousand dollars more or less. I am glad to say that Mr. Brandt includes me in his list of 'overpaid,' but he is nearly $1,700 off. I mean he has overestimated my ability, perhaps not as an artist, but as a business woman.

Within the past few years I have made ten pictures, and in no case did my salary amount to more than 10 per cent. of the cost of the picture. On one picture it was less than 5 per cent. of the two finished negatives. On my fifth picture the story cost three times what I was paid in salaries. One of the leading men, or stars, mentioned in Mr. Brandt's list played opposite me and he received less than a third the salary quoted in Mr. Brandt's list. On two of my pictures the scenario writer received but one thousand dollars less than I did. I dare say she was worth more to the ultimate success of the picture, but Mr. Brandt should not make himself silly in the eyes of the players who are responsible for the returns at his box office.

Mr. Brandt doesn't realize that inability on the part of executives and lack of faith in the people employed causes an enormous overhead, and great quantities of money are dissipated because of bigger sets, bigger crowds, gorgeous costumes and scenes that are never used, and never could be used because of the poor taste of the director who, through lack of training, cannot tell a moment of sincere, human appeal without stimulating the morbid curiosity of censors.

On my sixth picture the sets cost $32,000 and the costumes $38,000—the story cost over twenty thousand. The director received ten thousand. The picture ultimately cost $218,000—my salary was $8,200.

When Mr. Brandt says that actors and directors are the only ones in the industry who are getting any money, he forgets, or pretends to, that the readjustments must begin at the home office, where president, first vice president, second vice president, third vice president, a Coast vice president and groups of other people draw salaries that make the President of the United States wish he had gone into pictures instead of politics.

Retrenchments should be like charity—they should begin at home. And why should Mr. Brandt forget about carpenters, scene painters, electricians, paperhangers? He surely could not have forgotten that they, too, get paid very highly, and that their salaries also add to the ultimate high cost of production.

Sincerely,

One of the Group of Fifty.

November 5, 1923.

Motion Picture Editor The Morning Telegraph:

When is Famous Players-Lasky going to produce "Peter Pan?" A year or more ago The Morning Telegraph carried interesting articles on what player was best qualified to play the title role; then all of a sudden no more was heard of the subject. Why doesn't Famous make good and produce this picture? The time, it seems to me, is ripe for its production. That is the trouble in this industry, we are promised so many things that never materialize.

A. J. K.

P. S.—Please do not publish my name as I have a relative in the business and unfair motives may be attributed to this letter.

Motion Picture Editor of The Morning Telegraph:

I'm a movie maniac in many respects; I've followed the films consistently since their appearance years ago when mutton-leg sleeves and bicycle parties were fashionable, and I desire to register in your columns a loud protest. My complaint is this:

Why don't the producers get better shows? So far as the mechanical side of the film is concerned nothing more progressive has been seen in any industry. The photography is superlatively good, the sets and scenes usually adequate and often beautiful, the characters generally well selected, but the stories remain in their same maudlin infancy. I take it that a story should be plausible; that it should have some relation to life; that the characters should act like human beings; that the plot should get somewhere and the end justify the means. Most moving picture stories, and usually the most serious ones, are nonsense, pure and simple. I am inclined to believe that the directors must make them up as they go along. The plots ramble all over the place, the actors are wooden-headed puppets, the ending is always the same old sweet stuff.

I'm still hunting for a movie that has some relation to life. Can you refer me to such a picture?

Robert Scofield.

Bergen, N. J.

MAURICE PIVAR PROMOTED.

Is Made Manager of Supplies for Universal.

Maurice Pivar, of the Universal home office, has been promoted to be manager of supplies of the Universal organization, with headquarters here. He will supervise the distribution of posters, heralds, cuts and other accessories to the Universal exchanges and co-ordinate the sale of accessories with the regular picture sales.

Pivar has been with Universal nine years and has knowledge of almost every angle of the film game, including the studio and the laboratory. During the past year he has been in the editing department of the home office.

FAMOUS PLAYERS DECLARE COMMON STOCK DIVIDEND

Action of Board of Directors Sets at Rest Speculation as to Whether Regular Quarterly Payment Would Be Passed Up Because of Shutdown by Organization.

1923 PROFIT BEATS 1922

Producers Ridicule Wall Street Rumor That They Had Organized to Cut Down Output With Each Company Setting a Limit of 26 Pictures to a Year.

By LOUELLA O. PARSONS.

AT a meeting of the board of directors of the Famous Players-Lasky Corporation, held yesterday afternoon, the regular quarterly dividend of $2 was declared on the common stock. The dividend is payable on January 2 to stockholders of record December 15. Aside from a formal statement to this effect nothing further was disclosed of the meeting.

The action of the board of directors sets at rest much speculation as to what might be done by the company in view o fits leadership in the recent shutting down of the studios and laying off of large numbers of employees. In some quarters it was regarded as probable that the company would consider it advisable to pass the January dividend, but others close to the executives of the organization felt that the time was not propitious for such action. It was pointed out that the big drop of the stock on the exchange, following the announcement of the curtailment of production, made it imperative to restore confidence by declaring the dividend as usual.

A man close to Famous Players-Lasky said yesterday that the first three-quarters of the year showed a greater profit in 1923 than in 1922. He said that Famous Players could not very well do anything else but declare a dividend under these circumstances and that the company was in a flourishing condition.

Rowland Talks on Production.

Richard Rowland yesterday stated that he believes one of the solutions of bringing the motion picture industry out of chaos into sanity again will be to make pictures in the East. A few months ago Mr. Rowland in an interview said that he was going to make an effort to have as much production of Associated First National pictures near New York as possible. William Randolph Hearst, in an interview two weeks ago agreed with Mr. Rowland's contention that the East must eventually become the motion picture producing center of this country.

"Ours is a creative business," said Mr. Rowland yesterday. "We have to handle all varieties of temperament. The heads of the companies on the coast are who should be on hand when any difficulties arise. There are always tie-ups occurring in the engaging of stars, in the signing of contracts which would all be eliminated if we were near enough to take up the matter ourselves. Exteriors in the future will be made in Italy, England, France or wherever the story is laid. The interiors with the proper studio equipment can be made in the East just as well as on the Coast. I do not mean to say that production will ever be entirely eliminated from the Coast, but I do think that if more studios are built in New York production will be very profitable in the East."

Mr. Rowland said the First National, in line with every other company, learned that it is not always the expensive production that always proves the greatest box office success. He says that First National had made some pictures at $150,000 which had brought in more money than some which had cost $350,000. It is a question, said Mr. Rowland, not of expensive technical perfection but of a story that appealsto people. Too much attention has been paid to technical perfection and not enough to getting something that has human heart interest. Mr. Rowland said that he had bought "The Ragged Messenger" for Edwin Carewe, and Mr. Carewe would make it as soon as he returns from Algiers.

A number of the producers agree with Mr. Rowland that production in the East would simplify matters. Often, as it stands now, the selection of players for productions in California is limited. That is what makes the price of the stars so high. Mr. Rowland gives, as his opinion, if pictures were made where there are more actors the selection for casts would not be so limited to a little coterie of favorites, but there would be more people to choose from and less trouble in getting satisfactory casts.

Mr. Rowland believes that unless the producers get together and make a concerted effort to bring more production in the East it cannot be accomplished. He does not think it possible for one or two men to make this change possible. It will have to be a gradual development of conditions. But he thinks it will be the greatest factor in cutting down the cost of motion picture production.

Levey Sells Business.

Harry Levey, one of the high lights in the National Non-Theatrical Company, has sold his interest and is no longer connected with the organization. Pitcher & Co., investment brokers, at 62 Cedar street, have taken over the control of the Non-Theatrical Company and will now be in power. The officers of the new organization are: F. C. Pitcher, president; C. M. Stribley, vice president; W. J. Bold, secretary and treasurer. D. C. Ellis, secretary under the old management, will probably be secretary of the present company.

Directors will be: Francis M. Hugo, chairman; J. B. Pitcher, F. C. Pitcher, C. M. Stribley, W. J. Bold, Mack E. Gillis and R. E. Tapley.

Pitcher & Co., Inc., have purchased the entire stock of the company, and hope, by improved management and new life, to increase activities. They are no woperating seven exchanges and intend to open nineteen more in the next twelve months.

Kill Rumor.

A report on the street yesterday that gained wide circulation is to the effect that the producers have organized for the purpose of cutting down production. It was said by one of the rumor mongers that each company in the future would limit the number of pictures to twenty-six a year. Every producer mentioned in the reported consolidation laughed at the



CLAIRE WINDSOR.

She will sail for Paris to-day on her way to Algiers to play the leading feminine role in Edwin Carewe's picture "A Son of Sahara."

idea and said it was too ridiculous to even discuss. One might know that it was too ridiculous for the reason that if the big companies cut down to twenty-six a year some other companies would come and take the cream for themselves. They would be hurting themselves and helping somebody else. It is extraordinary how a story like that can gain headway. No less than eight or ten people discussed it on Broadway yesterday as being an absolute truth.

Gives Buchowetzki Luncheon.

Hugo Riesenfeld acted as host yesterday at a luncheon given to Dimitri Buchowetzki, the Polish director. There were about a dozen people present and it was one of the most pleasant and informal affairs of its kind we have been to for a long time. A discussion on the most profitable picture of the year was instigated by Joseph Dannenberg and a vote taken on which picture would be the prize one of the season to own from a financial standpoint. "The Covered Wagon" won, receiving the largest number of votes. Among those present were Ben Blumenthal, F. Murdock Hall, Leo Pollock, "Irene" Thiret, Joseph Plunkett, Morris Ryskind, Joseph Dannenberg, Dimitri Buchowetzki and Mr. Riesenfeld. Mr. Buchowetzki has not yet signed any contracts, but it is understood that he is negotiating with Famous Players-Lasky and may cast his lot with this company. Meanwhile he is busy learning English and improving his vocabulary every day in every way. What a knack these foreigners have as linguists. After eight days they are ready to meet the world in the matter of talking correct English.

Germany Has Big Picture.

The Famous Players-Lasky production, "The Ten Commandments," will have competition in the form of a German made picture called "Inri," which will be sent over to this country shortly. It is also a religious picture and one that has been made with great care. Hugo Riesenfeld says the prologue in the Cecil DeMille picture is the most beautiful thing he has ever seen. In fact, he waxed most eloquent yesterday in talking of this film; so much so that Joseph Plunkett listened hard, wondering what he could do to offset it when it gets to Broadway.

Second Carewe Group Sailing.

The second section of the Edwin Carewe company, which is to make First National's "A Son of the Sahara" around Algiers, will sail to-day on the Paris for Havre and Paris. In the party are Claire Windsor, Rosemary Theby, Bert Lytell, Montagu Love, Paul Panzer and several members of the production and technical staffs. The picture unit was to have left last Saturday, but passage was cancelled at the last moment because of the inability of Miss Windsor to finish her work in Hollywood in time to get here. As it is, she will only arrive a few hours before sailing on the Paris.

Mr. Carewe has been abroad for the last month and will have everything in readiness for the arrival of the company, which he will meet in Paris and conduct to the locations chosen in Biskra, Algiers.

And, speaking of First National, calls to mind that that concern is having a special private screening at the Strand Theatre to-morrow morning at 10 o'clock. The picture is "Flaming Youth," directed by John Francis Dillon and featuring Colleen Moore. Only those holding engraved invitations will be permitted to pass the portals of the Strand on this occasion.

Laurette Slips Away.

Folding her tent quietly and quickly, Laurette Taylor stole away from Broadway last Saturday, following her director, King Vidor, to the Coast to complete the screen version of her stage vehicle, "Happiness." With the actress went her husband, J. Hartley Manners, the author of the play. Parts of "Happiness" have already been filmed here, the scenes consisting of imoprtant exteriors depicting New York landmarks which figure prominently in the story.

Conrad Nagel Coming East.

Distinctive Pictures will have Conrad Nagel in the leading male role in one of their coming productions. Mr. Nagel is now on his way East, accompanied by his wife, having been loaned by Goldwyn to this company for a picture. It is all in the family, anyway, because Distinctive releases through Goldwyn.

He Has Ideas.

Harley Walker, title writer of the Hal Roach comedies and a member of the executive board of the Hal Roach studios, is now in town and stopping at the Astor. His trip is a combination of business and pleasure.

"I believe crap-shooting is on the decline," and when questioned about the East and West, he said: "Out in the great open spaces no man is greater than his press agent."

Breaks Record.

The Marion Davies picture, "Little Old New York," which is the chief attraction at the Capitol Theatre, broke all records on Sunday, even exceeding the business done by "Robin Hood," which heretofore has held the record of this house. The picture played to capacity at every performance. The crowds were so great it took the policeman to hold them in line. S. L. Rothafel wishes every Sunday would be like last Sunday.

Arliss for America.

George Arliss's stock as a motion picture favorite should go up very high with all patriotic Americans. He proved his loyalty at a banquet at which three hundred Englishmen and English women were present. In a statement Mr. Arliss said:

"If there is ever any trouble between the United States and England it will be the fault of those Englishmen who ignorantly sneer at and say unpleasant things about America and those newspapers who do likewise."

"DANCE MADNESS" SCORES HEAVILY

Hacket & Delmar Offering at Keith's Riverside Makes Hit With Audience.

RUBENS IN PLEASING ROLE

By ROBERT SPEARE.

"On with the dance!" is the order at B. F. Keith's Riverside Theatre, where Jeanette Hackett and Harry Delmar are revealing their new revue, "Dance Madness," transferred from the Palace. Jose Ruben, also brought uptown from the Forty-seventh street art emporium, appears in his sketch, "The Greaser."

The Hackett and Delmar production is one of the most elaborate presentations the two-a-day has seen in many a moon. Surely it is the smartest and most sightly. That patent leather curtain and the other embellishments are a treat for the eyes, and the feminine contingent is no less so. Miss Hackett designed the costumes, covering herself with glory, and in some instances she has adorned her aides with little more. Her best individual bit in the performance is an Oriental number. Delmar's exhibition is distinguished throughout. For one thing in particular Delmar and his partner must be congratulated. They were not afraid to surround themselves with competent steppers. On the contrary, in a number at the finale, each of the girls is given an opportunity to reveal her "peppy" best, only for Hackett & Delmar to top all efforts—in conclusion.

Ruben's Act Convincing.

In "The Greaser," by Benjamin Glazer and himself, Jose Ruben has a sketch evidently inspired by "The Bad Man," but running more to dramatics that, in at least one instance, strike a false note. Ruben, too, impersonates a Mexican bad man, one Francisco de la Cruz. This iron heart, who tries to steal an American girl from the youth of her desire, weakens when the lass wields a woman's best weapon—tears. Ruben gives a good, convincing performance that discloses him as a far better actor than a playwright. His helpmates are Georgie Lee Hall, Ernest Woodward and Ole Marvn.

Tex McLeod, recently back from Europe, is a roping cowboy and a talking champ. His comments on current happenings are spontaneous, pithy and, in most instances, downright funny.

Eddie Weber and Marion Ridnor are an exceedingly entertaining combination. Both are pint sized, of dynamic energy, abundant humor and remarkable dancing agility.

Jocko Hits High Spot.

Jocko, the Crow, presented by Bob Karns, is one of the bill's high spots, and deservedly so, for in all of vaudeville there is none other like him. When last in the varieties the crooo was incidental to Karns's juggling turn; now he is the whole act, and one of the most interesting novelties the Keith Circuit has ever booked. When one considers that a crow is one of the most difficult birds to teach, it becomes readily understood why Jocko has no counterpart. Here is another act that should be restored to the Hippodrome, along with Power's Elephants, also now under Keith jurisdiction. They will not be experiments.

Ed and Idzie Conrad have joined the circle of buffoons, aided by the mammoth Charlotte.

The Jack Hughes Duo find hearty favor as instrumentalists. Julius Furst opens the show. The Remos close it.

Inspecting Keith Houses.

Charles Gulliver, famous English vaudeville factor, who is in this country studying the theatrical business with the idea of taking back to England numerous improvements, is inspecting B. F. Keith model houses closely.

Mr. Albee, president of the B. F. Keith Vaudeville Circuit, laid out the route of investigation for Mr. Gulliver, and has given him permission to scrutinize the theatre's booking office, and other important functions of the greatest vaudeville circuit in the world.

New Musical Team.

Susan Tompkins, generally considered one of the foremost American violinists, who for five seasons was soloist with John Phillip Sousa's Band, has teamed up with Mons. Edmond, the celebrated French pianist, and will present an act entitled "Moments Musicale" in B. F. Keith vaudeville.

CISSY LOFTUS RECIEVES OVATION AT THE PALACE

Famous Actress, Long Out of Vaudeville, Finds That She Is Still a Favorite Here.

FRITZI SCHEFF WELCOMED

Mlle. Marguerite and Frank Gill Create "A Little Music Box of Their Own"—Fine!

By ASHBY DEERING.

It seemed like Old Home week at the Palace Theatre yesterday.

Cecilia Loftus was there. This distinguished actress, after a long period of retirement amounting almost to obscurity, returned from England and found a welcome that far transcended her appearance years ago as the leading woman with Sir Henry Irving's company.

Her mother, Marie Loftus, who was a famous actress in vaudeville and in the London pantomimes all of thirty years since, was wont to print in a professional card in the London era a line which read:

"None but herself can be her para.lel."

It is true mathematically and, perhaps sentimentally, that parallel lines carried to infinity never meet. And the daughter, Cissie Loftus, will never meet any other artiste exactly like herself. But with her remarkable powers of mimicry she can come very near giving an exact semblance of some other famous actresses and actors, too, thus confusing the audience by a mere exercise of her will and her genius for imitations.

To carry the figure of speech a little further, there are parallels of latitude as well as of longitude and those lines do cross each other so that the sea of vaudeville is pretty well charted. And the light of Cissie Loftus beams from a promontory to the American theatre-goers.

Some of Her Imitations.

Miss Loftus gave characterizations of Irene Franklin, Sir Harry Lauder, Mrs. Fiske, Ethel Barrymore and some others. She proved herself to be a vast improvement over the reproductive qualities of the phonograph. Because her ability faithfully to reproduce the same voice in all delicate and peculiar inflections is supplemented by an almost uncanny faculty of imitating the gestures and mannerisms—the little dancing steps, the almost imperceptible eaten in the throat, the unconscious attributes of all her subjects.

In these "Impressions of To-day and Yesterday" Miss Loftus was at her best in impersonating Mrs. Fiske. The pianist interrupts the performance to say, "Beg pardon, but Mrs. Fiske is in the wings and wishes to see you."

Miss Loftus excuses herself to the audience for a moment only. And immediately you hear the voice of Mrs. Fiske in animated conversation back of the curtain. Miss Loftus then appears as Mrs. Fiske. All this is most delightful.

Later on Miss Loftus gives a monologue written long ago by Beatrice Herford about an English lady and her little boy in a tram car. It was received with tumults of applause. Then she imitates Jeanne Eagels in "Rain" and, seeing Nora Bayes in the audience, invites her to come on the stage.

Many Baskets of Flowers.

Miss Bayes sings one of her famous darky character songs and Miss Loftus joins in after the first verse or two. It is impossible to tell, if you close your eyes, where one of the duo ceases and the other begins. All the ushers and the special officer of the theatre were kept prodigiously busy carrying baskets of flowers down the aisle to the stage where Cissie Loftus made a futile endeavor to hold all these tributes in her arms.

Cissie Loftus is an extraordinary woman and still pre-eminent as an actress. She has an air of culture and good taste and an indefinable charm which is always with her and which must be inborn, for it is too much of a sensible and a sensitive quality to be suspected as a pose.

Return of Fritzi Scheff.

Fritzi Scheff, prima donna of light opera, was another guest of Old Home Week at the Palace. Her first two songs she seemed hesitant, a bit uncertain of that evanescent thing that goes by the much-abused name of Popularity. She has piquant beauty, poise, voice, other attributes always in the ascendency which entitle her to the appellation of the "little devil of grand opera," bestowed upon her by a famous impresario of the Metropolitan, but just at first her songs seemed hazy recollections instead of memories of her rare personality. There is a marked difference between a recollection and a memory. A memory is a constant impression, never lost.

In a very little while the prima donna sang "Kiss Me Again," a lyric that afforded her great personal favor in "Mlle. Modiste" some years ago, and from that moment the audience knew this was the same Fritzi Scheff.

She still has that characteristic toss of the head and kick of the foot and that hold on the heart of the public. Her costumes are beautiful, and her manner is the epitome of elegance. No one can make a bow so gracious and yet so uncondescending.

Frank Crumit with his guitar, his songs in subdued style an though governed by the tone of the instrument, and his stories told with a facile gift of conversation made a big hit.

Marguerite & Gill.

Mlle. Marguerite and Frank Gill in "A Little Music Box of Their Own," assisted by Frank Johnson and Leslie Hall, impart a Spanish flavor to their songs and dances. The mademoiselle is so entrancing and so beautiful that newspapers would perforce have to employ cavaliers to pay her the homage that is justly due to her performance.

She sings of "Spanish Kisses" and the Andalusian atmosphere is tempting enough to make them seem possible and pleasing to the imagination. But the dancing is so fast and furious that the kisses are imperceptible. Mr. Gill is a worthy partner—and a lucky fellow.

The baritone solo "Mandalay," that Rudyard Kipling classic, was about the best trendition we have ever heard in public, anywhere.

Some Other Acts.

Jim McWilliams, the pianutist, is a treat in his foolish improvisions at the keyboard Jack Hanley juggles you into hysterics without making any sort of a speech.

Harry and Emma Sharrock do a remarkable ballyhoo "Behind the Grandstand at the Fair Grounds," and then proceed to deliver an amazing act of mind reading, telepathy or whatever you wish to call the process by which the contents of your pockets may be instantly discovered with or without your consent.

Earl Lindsay's "Dance Creations of 1923" have been traveling prosperously and approvingly up Broadway for the last three weeks and are now at their best on the stage at the Palace.

Franklin & Charles closed the bill with a startling exhibition of strength in an acrobatic act.

Miniature Car for Toyland.

E. F. Albee, president of the B. F. Keith vaudeville circuit, has secured



Photo by Raymor.

NANCE O'NEIL.

Distinguished actress from the legitimate stage who is now appearing in vaudeville in a new playlet entitled, "The Woman Who Couldn't Cry."

from Wilfred C. Leland, through Luther E. Gobel, Keith's Detroit manager, a minature automobile for "Toyland," the midget village in Keith's New York Hipprodrome. This tiny car actually runs under its own power and was formerly the property of the royal family of England.

It was manufactured in England and was first driven by the grandson of Queen Alexandra, who was Prince Olaf of Norway. There are only two models of this car in existence to-day, one belonging to Keith's Hippodrome and the other in the possession of the royal family of Belgium.

Thanksgiving Show.

Now that the annual services of the Bronx County American Legion held at the Fordham Theatre Armistice Day are over, Manager C. C. Egan is busy preparing for the neighborhood children a Thanksgiving show on Saturday morning, December 1. All the crippled children, orphans and poor in the Bronx are invited. A special program of vaudeville and pictures will be offered.

New Honor for Al Darling.

Al Darling, manager of the Royal Theatre in the Bronx, is an honorary member of so many organizations that he has no more room in his office for the documents.

Last week at an impressive ceremony he was installed as an honorary member of the Lieutenants' Association of the Fire Department of the City of New York. Among those honored with Darling were Bainbridge Colby, former secretary of State, and Municipal Court Justice James J. Dunn.

E. F. Albee, president of the B. F. Keith Circuit, is also a member of this organization.

"Woman Who Couldn't Cry."

Nance O'Neill, distinguished actress of the legitimate stage, and her husband, Alfred Hickman, are playing a short engagement in Keith vaudeville in a one-act play entitled, "The Woman Who Couldn't Cry." The scene is a hut in the Sierras at the present time.

An Exclusive Order.

While playing the E. F. Albee Theatre in Providence, R. I., last week, Harry Holbrook and his partner entertained at the State Arsenal, for the American Legion, and Harry was made an honorary member of a military organization called "Forty Hommes at S Chevaux." This is a most exclusive military organization and is composed solely of society men who served as officers in the World War.

Tribute of a Monologist.

Edward E. Ford, monologist, immediately after the close of his act at the request of Manager W. W. Prosser of Keith's Theatre, Columbus, Ohio, that he say a few words to the audience in observation of the late President Harding's birthday, delivered a very eloquent and fitting tribute to the memory of one of Ohio's most distinguished sons.

Ford remarked: "Manager Prosser has bestowed upon me the great honor of my life when he asked me to speak of that great man, Warren G. Harding. I am an Australian, a Britisher."

At the conclusion of his remarks Mr. Ford recited Kipling's "Thousandth Man." At the closing lines a life-sized picture of President Harding was thrown on the screen.

The Columbus newspapers commented on Mr. Ford's address as a masterpiece, a gem of oratory and sincerity.

"International Week."

Manager Harry Crull, of the E. F. Albee Theatre, Providence, R. I., last week observed International Week and played his show to capacity audiences all week. Many notable officials, such as Governor Flynn, former Governor Sau Souci, now Collector of Ports; Mayor Gainer of Providence, British Consul Henry D. E. DuBois, and officers of the army and navy participated in making this event a success.

Debut of Lora Foster.

A year ago Lora Foster appeared in an opportunity contest at B. F. Keith's Fordham Theatre. Manager Egan took an interest in the young dancer and recommended her to one of the Keith bookers. The booker referred her to a dancing teacher for further instruction, and after a few months' study and practice Miss Foster was ready for her professional debut, but was taken ill.

However, this did not discourage her, and last week the team of Foster & Berrenes began its tour of the Keith Circuit at the Dahlia Theatre. If the enthusiasm of the audience that received the act is any criterion, Lora Foster and her partner, Fred Berrenes, are in a fair way of becoming a Keith headline attraction.

Continues in Vaudeville.

The theatre congestion has spared Taylor Holmes to the B. F. Keith vaudeville patrons. Mr. Holmes was supposed to head a special Chicago company of "The Nervous Wreck," but inability to secure a playhouse in that city caused managers to mark time. In the meantime Taylor Holmes is delighting vaudeville patrons with his inimitable dialects, humorous stories and recitations.

Peggy Whiffen Booked.

Peggy Whiffen, granddaughter of the venerable English actress, Mrs. Thomas Whiffen, will enter Keith vaudeville.

DEMOCRATIC LEADERS TALK NATIONAL ISSUES

Murphy, Taggart and Brennan, Testing Pulse of West and South, May Suggest Policy to Party Members in Congress.

CANALS AND WATERWAYS INQUIRY ENDS

By CHARLES C. FOSTER.

TAMMANY'S leader, Charles F. Murphy, in conference at French Lick Springs, Ind., with Indiana's political chieftain, Thomas Taggart, also George E. Brennan, successor of Roger Sullivan as the dominant figure of the Chicago Democracy, forms a triple combination making the first move in the Democratic National campaign.

The party has connection, too, with the Democratic organization of the Congress, due to convene Monday, December 3. From these political warriors, following their conference with other leaders in the West and South, word will go relating to tariff reduction, also advice to sound the note of harmony on the League of Nations. These are the issues Senator Ralston favors in his declaration that he is not seeking the presidency, yet if he is the nominee he will enter the campaign vigorously.

New York, Indiana and Illinois will have in the convention 178 delegates—90, 30, 58. Each State, doubtful and important, will be a great factor in naming a choice.

Mr. Murphy, strong for Governor Smith, Mr. Taggart, ardent in his support of Senator Ralston, has in Mr. Brennan a listener probably with an open mind. Here are three wise men lighting lamps to be used in guiding their steps to the land of political promise.

Of course, New York expects to capture the convention prize. This will be of no particular advantage in its fight for its favorite son, but a fine thing for the greater city. When the western and southern delegates line up in the convention, the total representation being 1,004, representing forty-eight States and territories, the free-for-all will begin.

New York, with its delegation of ninety, always is more formidable before than during a convention. Its support is an asset, but western and southern leaders overthrow it if necessity arises.

Taggart and Brennan will be closely allied in the next convention, and they will not be shy of support in sections removed from the East. A majority of White House occupants come from that part of the country.

AT to-day's meeting of the Board of Aldermen Acting President Collins will submit an amendment to his ordinance designed to put an end to fast driving in the greater city.

Mr. Collins would fix the driving speeed at no more than fifteen miles an hour, and in the case of commercial cars and buses, twelve miles an hour. A fine of from $25 to $100 is provided; also imprisonment from two to fifteen days, or both fine and imprisonment.

The amended ordinance is expected to receive favorable action.

THE Republican Club of the Ninth Assembly district, at 157 West Ninety-seventh street, last night elected Samuel McKee president, an honor conferred not because he was defeated in the recent election, but in recognition of a long career as an earnest worker in the ranks and his value to the party.

Francis P. Hugo, former Secretary of State, was chosen chairman of the executive committee of the club, a position not to be confused with that held by Charles E. Heyd, leader of the district.

Nathaniel A. Ellsberg, president of the National Republican Club, and Mr. McKee delivered speeches. It was a merry gathering, altogether optimistic, quite in contrast to the mood of individuals who had been run over a week before by the Democratic machine.

REPUBLICANS continue to assign reasons for the defeat of Assemblyman George N. Jesse in the Twenty-third district, attributing the main cause to the vote received by Maymie Colvin, Prohibition candidate for Assemblyman.

She is credited with 1,000 votes. She received 414. Samuel Mitnick, chief of the Live Wire Democratic Club, wishes it known that in his voting district, the Nineteenth, not one ballot was cast for her.

John Lyons, Socialist candidate for Assemblyman, got 630 votes. Jesse's vote was 8,570, that of Ruttenberg, 10,103, Ruttenberg winning by 1,583.

THE question of city operation of the New York and North Shore trolley line in the Third Ward, Queens, was referred yesterday to a special committee of five by the Committee of the Whole after a discussion which lasted more than an hour.

Mr. Riegelmann was opposed to resurrecting the defunct line, particularly in view of the statements made by Makes W. Reed, engineer of the Board of Estimate, in which he referred to the settlement of certain legal difficulties concerning private rights of way not in the possession of the junk dealer.

The committee consists of Arthur S. Tuttle, chief engineer of the Board of Estimate; Chairman Grover A. Whalen, Commissioner of Plant and Structures; George P. Nicholson, Corporation Counsel; President Riegelmann and Maurice E. Connolly, Borough President of Queens.

This committee is to report to the Committee of the Whole November 26.

THE Republican subcommittee of five, Mr. Mulvane of Kansas being chairman, will meet Thursday in Washington to recommend a time and place for the next national convention.

Prospects of a wholesale Republican defection in the Rocky Mountain region have so worried Republican leaders that some of them are suggesting the selection of Denver as the place of the convention as a corrective for the unfavorable psychology that exists among the farmers in Colorado, Wyoming, New Mexico, the Dakotas and other Western States. This preference of Denver over Cleveland or Chicago, the last named being the customary meeting place of the Republicans, is also favored by those who fear the candidacy of former Governor Frank O. Lowden.

Reports from the great agricultural territory west of the Mississippi River are almost identical in their agreement that President Coolidge has little following among the Republican rank and file in that section and that something will have to be done to introduce and popularize him there if he is to be the next Republican nominee. There is a belief among some of his supporters, it is said, that if he were nominated in a city of the agricultural West the voters there would feel a greater interest in him.

IT is reported that certain of Mr. Coolidge's managers have been influenced to choose Denver because of the favorable effect which the recent convention of the Western Tariff Association and the "regional meeting" of the Republican National Committee in that city are supposed to have had on the people of Colorado and adjacent States.

Senator Moses of New Hampshire, Senator Borah of Idaho and many individual Republicans, it is said, have given the Republican National Committee confidential information concerning the practical hopelessness of their party's condition in the West. A third party having a Presidential candidate would further imperil Republican chances, already slim, in that part of the country.

The Republican situation in the whole territory west of the Mississippi River is such that influential leaders in some of the States there are hoping President Coolidge will not be the Republican candidate in 1924. They are not prepared to indicate how his party can "unload" him if he refuses to eliminate himself and they realize how difficult it would be to ask the country to support a substitute if they should repudiate and reject him in the national convention.

FREDERICK H. RICE, secretary of the Bush Terminal Manufacturing Association, and Miss Winifred Mangum, secretary of the People's Institute, led a delegation of South Brooklyn residents, which appeared before the committee of the whole of the Board of Estimate yesterday to urge the removal of the subway kiosks from the center of Fourth avenue, Brooklyn, at the express station of the Fourth avenue B. M. T. subway.

The removal of the kiosks, it was pointed out, will minimize accidents to pedestrians crossing the street from the various express stations.

ASSEMBLYMAN CLAYTON of Brooklyn, who put through the movie censorship bill during the Miller administration and who defended it last session, says there will be no chance in the next Legislature to repeal it.

Joseph C. H. Flynn, the one Republican Assemblyman gained in the recent election in Brooklyn, intimates that he intends to aid Clayton in keeping the statute on the books.

Clayton says, also, that his traction measure, introduced at the last session, will be supported by the Republicans.

This measure provides for an electric Transit Commission of three members, who would have complete control of transportation facilities in the greater city. The measure would automatically wipe out the present commission, taking the power of rate regulation from the Public Service Commission.

RECOMMENDATION by the Board of Education for five new elementary schools received the support of the Committee of the Whole yesterday, when it approved plans for the new structures to cost $4,182,000 and which will provide 10,616 sittings. Manhattan, the Bronx and Queens will each get one of the new schools. Brooklyn will get two.

Acting Mayor Murray Hulbert said the action of the Board was in line with the policy of the administration to provide adequate school facilities at the earliest opportunity. It will take from twelve to eighteen months after the award of the contracts before the schools can be opened for pupils.

The matter will come before the Board of Estimate on Friday for final action.

COMMISSIONER KELLOGG, who has been investigating the alleged irregularities in the administration of the Bureau of Canals and Waterways, yesterday closed his investigation with the hearing at Albany.

The commissioner said he had obtained all necessary facts and will be prepared to submit his final report to Governor Smith upon the Chief Executive's return to Albany next week.

Commissioner Royal K. Fuller yesterday assumed the duties as successor to Edward H. Walsh as chief of the State Bureau of Canals and Waterdays. Commissioner Fuller, declaring he advocates an actual twelve-foot barge canal and a deeper Hudson, stated that the draft of the canal along it sentire course does not permit the sloading of boats to their capacity and that the law calls for a twelve-foot channel throughout. There is no doubt but that considerable dredging must be done. Commissioner Fuller had little to say concerning changes in the personnel of his department. He is having a chart made for the purpose of making a close study of the situation.

THE appointment of Colonel Frederick Stuart Greene as Superintendent of Public Works by Governor Smith must be confirmed by the Senate twenty days afte rit convenes, January 1, 1924. It was pointed out at the capitol yesterday that some of the party leaders are not particularly friendly to Colonel Greene, and it is possible that his confirmation by the Senate may be withheld. As the Governor selected the colonel to direct this consolidated State department he no doubt will see that the Senate approves he appointment.

"I am not fooling myself about what the political leaders think about me," said the colonel. "Do I think they would shed a tear if I were under six feet of sod? I do not. If they block my confirmation what do I care? By that time there will be an organization on the canal that will conduct that great waterway in a really efficient manner."

If his appointment is not confirmed Colonel Greene said he would return to his Long Island home and fulfill his ambition to become a writer. He has had many stories published.

"Another comforting thought," Colonel Greene said, "will be the realisation that I stopped the State from continuing to build those paper roads."

Colonel Green said political opposition in his case is due to his hatred of patronage.

LACK OF OUTSTANDING FIGURES REASON FOR COSTLY PICTURES

F. J. Godsol, Breaking Usual Silence, Says There Are Too Few Leading Film Artists, Directors, Continuity Writers and Art Directors to Supply the Demand.

SHUTDOWN IS NO REMEDY

Goldwyn President Asserts Vital Issue Is Whether or Not Producer Is to Receive Fair and Reasonable Price and Advise How This May Be Accomplished.

By LOUELLA O. PARSONS.

TWO important interviews, both inspired by the heads of important motion picture companies, were made public yesterday. F. J. Godsol, president of the Goldwyn Pictures Corporation, who almost never talks for publication, was persuaded to say a few words on the present condition of the motion picture industry. He handles his subject without gloves and does not hesitate to give his views on the industry's plight. What he has to say is interesting because it is different. Mr. Godsol is the first producer to base his argument on supply and demand. Jesse L. Lasky, vice president of Famous Players-Lasky, who arrived in town on Saturday, had something to say yesterday on the drive against motion picture waste. In his opinion it is already bearing fruit.

Mr. Godsol, whose interview is aimed directly at the situation brought about by the high cost of production, has the following to say:

"I have always refrained from giving interviews or issuing statements about the picture industry as I feel the public is not interested in what I might have to say. Besides, nothing that has appeared in the press about the ills of the industry has helped to cure them.

"I have again been asked for a statement, and I now feel like expressing my views, although with very little hope of any good resulting.

"Much has been said about the present high cost of production. High cost of production exists and should be remedied. But nothing will be gained by any plan so far suggested.

"Cost is simply a question of supply and demand, of material and labor.

"There are too few leading film artists, outstanding directors, continuity writers, art directors and others for the yearly production of pictures, with the result that all producers are continually bidding for the same people.

"This cannot be remedied by temporarily shutting down studios, because as soon as the studios reopen the producers will again start fishing out of the same pond and salaries will again soar.

"Another fundamental factor entering into high cost is the unnecessary extra time taken by directors in the direction of their pictures. This is and has been difficult to control because of the arbitrary attitude assumed by the present-day director of importance.

"There are also the large carrying and overhead charges which can only be fairly absorbed by greater instead of lesser production.

"In my opinion, high cost of production is not an issue for the industry collectively but for each producer to individually solve and it can only be accomplished by the individual developing unknown artists and by the employment of uncelebrated directors on reasonable terms who will agree to and will 'shoot' their pictures within a limited number of days.

"To-day in the motion picture industry the real vital issue is whether or not the producer is to receive fair and reasonable prices for his pictures.

"If rental prices come down with a reduction in costs the producer will be no better off than now.

"Exhibitors have merged their interests in a great many cities with the result that all the theatres are in the control of one man or one group of men. In many other centers they have formed booking combinations. All to force the producer to accept rental prices arbitrarily fixed by the exhibitor.

"Why do not the producers take action—not talk—to destory this danger, the greatest menace to the picture industry!

"At present there are a few so-called competitive points where the exhibitor is required to pay more than the true value for pictures to parlie trade for the producers' forced underselling in other towns. This is unfair to that exhibitor and is unsound business.

"Pictures should be sold everywhere for what they are worth—no more and no less—and to enable the exhibitor and the producer each to make a fair profit on their respective investments.

At Fraction of Value.

"At present there are exhibitors in dozens of large controlled cities getting pictures at a mere fraction of their value.

"This serious situation is well known to all producers, and in my opinion it is only the vanity of the heads of the larger producing companies which permits this condition to exist and will permit it to continue until it strangles them. It seems to me these executives are sitting back, each thinking they will weather the storm, and that all their competitors will go bankrupt, when they will then single-handed stamp out this evil.

"Another important element is the cost of distribution. Why should there be ten offices in each of thirty cities with thousands of employees selling the same kind of merchandise to the same customers? Others have already made suggestions to remedy this.

"The cost of distribution can be reduced one-half and the saving applied in reduction of film rentals.

"All of these unsound conditions can be remedied if three or four distributing companies or more of others should choose to join, distribute as one.

"Joint distribution would put an end to the dictation of prices by exhibitors. If a sufficient number of pictures were in the hands of one distributing agency, exhibitors who persisted in their present strangling methods would soon find themselves facing a shortage of good pictures and they would then be willing to deal on a fair basis.

"A joint distributing organization should agree to supply pictures to all exhibitors throughout the United States on a percentage of the theatre's gross receipts, the percentage to be fairly arrived at by an arbitration committee composed of exhibitors and producers. Such percentages must allow each exhibitor a fair profit and also permit each producer a fair, even though proportionately smaller, return.

"What I have here expressed will probably bring an avalanche of protests and reproaches from producers, exhibitors, artists, directors and every one connected with the industry, but I am stating my honest belief.

"Mine is not a cry of personal distress. In fact, I feel that with the warm personal friendships of many leading exhibitors and with the powerful co-operation of W. R. Hearst, Goldwyn-Cosmopolitan is better able to cope with the situation than some of the other companies.

"The Goldwyn Pictures Corporation is stronger to-day than ever in its history. Its pictures are good and the exhibitor's demand for them is greater than in former years. Its sales have never been so large. Its financial condition is sound.

Lasky Tells of Economy Result.

Jesse L. Lasky, on the other hand, one of the producers who felt that strict economy was necessary to save the industry, tells of what has been accomplished by closing down the Paramount studios. He says:

"Our movement to eliminate waste in the production of motion pictures has already borne fruit in a new frame of mind in Hollywood. This change of attitude is extremely vital, because the waste of the past was largely due to the mental attitude with which the studio people approached production. Because of this mental readjustment I am confident that in the future we shall be able to make pictures at a cost less than the present price levels—and we'll make better pictures. So confident am I, in fact, that we are preparing for the production of additional pictures which, released on a schedule of one a week, will carry us through to next September.

"Some people got the idea that we were not going to make any more pictures," said Mr. Lasky. "This is silly. There will be no curtailment of production; but there will be a curtailment of waste. Others are construing the move as a step back to cheaper pictures. This is equally ridiculous. Pictures are not good enough now—probably never will be good enough. And it is our job to make them better and better.

"We are simply determined to make every dollar spent in production return us a dollar on the screen—and we will make better pictures.

"Since we announced our determination to curtail extravagance in pictures," continued Mr. Lasky, "there has been a great deal of loose talk. Some producers said they were going to follow our lead; others said they were going to spend more money than ever. Some people blamed the actors; the actors blamed the directors, and there was a wonderful exhibition of passing the buck around. Now the facts of the situation are extremely simple and should not be cloaked in mystery. They are as follows:

"For a long time production costs have been mounting. This nobody can deny. Everybody agreed something should be done about it. But, as in the case of the weather, it was all talk and no action.

Picture Business Sound.

"Our action does not mean that there is anything radically wrong with the picture industry. The picture business is sounder now than ever before; and if there be anything wrong it is entirely because of lack of co-operation among producers. All actors are not overpaid, but some actors are. All directors are not extravagant, but some directors are. Where salaries of actors and directors are out of proportion you can attribute the condition to the unethical and foolishly short-sighted competition among producers.

"We realized all this before we made our decision. We realized that some producers would attempt to make capital out of our action and make us the goats. But we decided that, whatever any other company might do, we were going to set our own business straight.

"So far as we are concerned the remedy for the condition which grew up is in the reorganization of our studio forces and methods to the end that directors, writers and players will have more time to map out each production thoroughly before turning the camera. Waste has been caused to a great extent by the rush in production. By giving each producing unit time to figure out its continuity, its sets, its camera schedule and its costs we shall get infinitely better pictures at a cost which will represent 100 per cent. value for 100 per cent. expense.

"That's the meaning of the whole thing, and that we are going to be successful has already been proved to me by the change of attitude on the part of the people in the production forces."

File Bankruptcy Schedule.

A schedule was filed yesterday in bankruptcy in the United States District Court by the Triangle Film Corporation. The sad bit of news showed liabilities of $651,298 and assets of $4,520. The principal creditors are Adam Kessel, Jr., and Charles Kessler on a judgment for $103,930, a settlement of $93,930; New York Motion Picture Corp., on notes, etc., $226,006; Reliance Motion Picture Corp., $96,000 for money loaned, and the Keystone Film Co., notes, etc., $212,872. There are contingent liabilities, such as a $35,000 account of Roy E. Aitken, to which are not included in the schedules. The assets outside of office furniture which go to make up the amount estimated consist practically of numerous positive films of pictures made in the days when the concern was producing several features and comedies each month. No estimate on their value is made, as they are pictures long ago past first-run rental. The schedules were filed by Seligman & Seligman, attorneys for the bankrupt.



JETTA GOUDAL.
Whose First Featured Production Will Be "Blood and Gold."

First National Gets Bookings.

If "Anna Christie" is not a good picture some one has told a big fib. We keep hearing every day or so whispers about it and several people who have no interest in the film have said that it does justice to the play, and if this be true, enough is said. Twenty-three simultaneous first runs have already been accorded this picture, which is scheduled for release on December 3. According to the First National powers that be this is an unusual booking achievement. The following are the theatres: Branford in Newark, Strand in New York, Chicago in Chicago, Olympia in Boston, Liberty in Portland, Adams in Detroit, Des Moines Theatre in Des Moines, Liberty and Grand Opera House in Pittsburg, Warfield in San Francisco, Melba in Dallas, Mary Anderson in Louisville, Olympia in Worcester, Olympia in New Haven, Rivoli in Baltimore, Rialto in Omaha, Princess in Sioux City, Broadway in Council Bluffs, American in Salt Lake City, Rialto in Columbia, S. C., Broadway in Charlotte, N. C., Circle in Indianapolis, and a first run theatre in Cleveland. In the cast of the Eugene O'Neill Pulitzer Prize play are Blanche Sweet, William Russell, George Marion and others. John Griffith Wray directed the picture under the supervision of Thomas H. Ince.

Give Mayor a Luncheon.

Acting Mayor Murray Hulbert will be the guest of honor at a luncheon to be tendered to him by the Theatre Owners' Chamber of Commerce to-day at the Astor Hotel. Thank goodness, the hour is 12.30. These luncheons usually start so late and take all afternoon, so that unless one is a person of leisure it is always difficult to attend them. Some one had a bright idea when he set the hour for 12.30. We only hope they will be able to corral the motion picture people at that hour.

To Make Her Own Pictures.

Madge Bellamy will finish her contract with Thomas H. Ince some time this month. Will she return to the stage and the glamour of the footlights? She will not. She is going to stick to motion pictures, and because she believes her real future lies in the silent drama rather than the spoken drama, she is going to form her own company and make her own independent productions. This is the age when women accomplish things, and Miss Bellamy is no exception.

Grey Goes Abroad.

Mr. and Mrs. Alfred Grey took the Olympic last Saturday and sailed for London. They made up their minds on a 24-hour notice to go to London to be on hand when "The White Rose" opens at the Scala Theatre. One of the conditions in the purchase of "The White Rose" by the Ideal Film, Ltd., was that Mr. Grey should assist in its presentation to the British public. It opens November 22, and the Greys will have ample time to see that it gets a proper introduction.

Ready to Start "The Fool."

Edmund Goulding has finally finished his screen scenario of Channing Pollock's stage play, "The Fool," and his work has received the O. K. of both William Fox and the author. Although it is stipulated in the Fox contract for Mr. Pollock's play that the film is not to be released for approximately a year yet work on the screen version will begin shortly. Harry Millarde, who directed "If Winter Comes" for Fox, has also been assigned to "The Fool" and is planning to use a large slice of the next twelve months in making the picture carefully. His first task will be to select the cast with particular emphasis on the leading role of Gilchrist, played on the stage by James Kirkwood. The part is a choice one from an actor's standpoint and such competition for the role should be shortly in evidence. It was Mr. Millarde who chose Percy Marmont for the lead in "If Winter Comes." This has proved itself an excellent bit of judgment and it will be interesting to see if the director can repeat when he announces the choice for the role of Gilchrist.

To Be Called "Reno."

The first print of Rupert Hughes's new Goldwyn picture, made on the Law," has been received at the New Coast under the title of "Law Against York offices of the company and definitely listed for release under the name of "Reno." Mr. Hughes's story deals with the conflicting divorce laws of the different States and the new title is considered apt in that it at once suggests the theme of the picture.

Distinctive Starts One.

Work has already begun here on a new Distinctive picture to be called "Blood and Gold." Jetta Goudal, who made a bit in "The Green Goddess" and became of this was signed by Distinctive for a long term contract, has been nominated for the feminine lead in this production and Conrad Nagel is now on his way from the Coast to play leading man. Another player who has been engaged is Wyndham Standing and Albert Parker will handle the direction.

A Line or Two.

Over at the Famous Players-Lasky's office, they have a curious way of naming their pictures. William De Mille's picture, "Rita Coventry," for instance, was first named "Everyday Love."

"Terrible name," said every one.

It was then christened "Holiday Love."

"Worse," sighed every one.

"Why call it love," asked one of the complainers.

That's it, "Why Call It Love," and believe it or not that's the new name of the picture.

THRONGS SEE VARIETY AND FILM AT BROADWAY

Valand Gamble Has a Merry Combination of Quips and Rapid Calculation.

KING & BEATTY ARE BIG HIT

Rose & Moon Are the Stars of a Sprightly Dance and Song Revue.

By SAM M'KEE.

B. S. Moss's Broadway is doing a banner business this week with "The Common Law," by Robert W. Chambers, as the stellar feature on the screen and a lively program of vaudeville.

The Arena Brothers start the variety fun with tumbling, somersaulting, handbalancing and rope-skipping, in which they have the boisterous and joyous assistance of a smart dog.

Valand Gamble sounds like a one-man act. This impression is only one of the many wheezes sprung by two comedians, one sartorially up-to-the-minute and the other a celluloid-collar chap with a manner to match his style of linen.

You see one is Val-and. The other is Gamble, who is a gabby chap with a quick wit and dominating personality. Valand is in the audience at the start, interrupting his partner, Gamble. Soon he comes to the stage to tell off-hand the result of multiplying long rows of figures, proving it quickly with chalk on a blackboard.

"I am the only young man left on the stage who wears no vaseline on his hair," announces Mr. Gamble, by way of introduction.

"You say you would like to know why you are called Bill. Give me the day of the month on which you were born. The first. Ha! ha! That's too easy. Bills always arrive on the first of the month."

"I see you are an old-fashioned fellow," he continues, with his hand on Valand's shoulder. "I can feel them. You wear suspenders."

Mr. Gamble asserts he will tell the day of the week on which any one present was born, if provided with the date. One wag gives July 6, 1889, and Valand says:

"Saturday."

"Is that right?" demands Mr. Gamble.

"I don't know," returns the wag.

Frances Kennedy gives the impression that she is going to be liked from the instant she appears. She talks gaily and sings happily. The first idea of her prevails to an extent causing one patron to remark:

"She sings well, she looks fine, and as a humorist she is a woman rival of Al Herman."

"The Wreckers" is a playlet dwelling upon the domestic bickerings that follow an attack of too much mother-in-law. She tries to have her way. She does not succeed. Then happiness reigns.

Lee Rose and Katherine Moon are the step-lively, magnetic stars of a sumptuously costumed and staged dance revue which is spectacular and interesting. They are splendid dancers and sing the incidental songs capitally. They have stories in song and dance, and songs danced in story form.

Moreover, the four young women who form the supporting company are capital lookers as well as being remarkable dancers. Each has a specialty of her own in which she is featured deservedly. One is a high kicker, another is one her toes, a third is expert in taps and a fourth is eccentric. The ensembles are whirlwinds of action and a flash of color. They finish with astonishing acrobatics in dance.

Norwood & Hall have an amusing dialogue. The girl is demurely inquisitive. The young man is blase. To one question he responds:

"Don't you know that curiosity killed the cat?"

"What did the cat want to know?" she returns.

King & Beatty in songs scored such a hit that they literally stopped the show. Jack King came to Broadway more than ten years ago with Stepp, Mehlinger & Bird. His assumed effeminacy at the piano is creating a steadily increasing furore.

Hughie Clark sings with Tony Monaco's Serenaders. First this rotund comedian leads the musicians grouped as a pre-war backyard German band. They shift to a whanging band of cabaret jazzers.

Screen Folk Aid the Fund.

E. F. Albee is playing no favorites in his efforts to make every branch of amusement enterprise kick in to aid the drive he has inaugurated for the benefit of the Actors' Fund.

All of his theatres and those of his associates display pictures in a varying degree, while many are devoted exclusively to the screen. Naturally, the producers of pictures have heard of Mr. Albee and give his pleas attention. Results are being attained.

In fact, the campaign to place the Actors' Fund of America on a firm financial foundation took on a new impetus this week when a number of the leading film producers sent in their checks for life memberships in the organization.

Screen artists, too, are answering the call for new members, many of them, especially the great colonies in California, having known little or nothing about the Institution until President Albee of the B. F. Keith Circuit recently inaugurated his drive in behalf of the Fund.

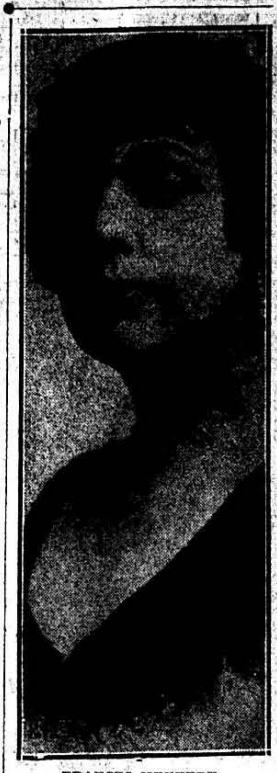
Meanwhile, a nation-wide distribution of printed information about the Fund and its work is being carried on, largely through the local managers of vaudeville and motion picture theatres, many of whom are making color «personal canvasses among their patrons in quest of yearly or life members.

Mr. Albee, who was chosen vice president of the Actors' Fund this year, is giving his personal direction to this phase of the work by sending personal instructions to each of his associates and colleagues in vaudeville and the motion picture branches of the business. Responding to these efforts, Jesse L. Lasky, president of Famous Players-Lasky Corporation, sent to Mr. Albee the following letter from his Hollywood, Cal., office:

"My dear Mr. Albee:

"Upon the receipt of your letter of October 22, and it goes without saying that I shall be only too pleased to interest myself in the matter in connection with the Actors' Fund, which Charles Stevenson is endeavoring to promote. I have personally taken a great interest in the affairs of the fund and have been active out here in helping it along in every way in my power. Only a week ago we held a benefit in Los Angeles which netted the local fund a large sum. I appreciate the compliment of your letter and also your interest in bringing this matter to my attention.

"The example which you have set for younger men in the amusement business is one which we cannot ignore. I have always felt that the example which you have set and the inspiration which you have been to others who have like opportunities for constructive good will probably prove to be of even more lasting value than the good and constructive



FRANCES KENNEDY.
"Merriest Comedienne" Is So Amusing That One Enthusiast Declares She Is as Funny as Al Herman.

things which you have personally done in your very active career.

"I want you to call upon me at any and all times, feeling assured that your requests will receive a hearty response.

"In sincerest admiration.

"Yours cordially,

"Jesse L. Lasky."

Stage Here Delights Miss Loftus.

Cissy Loftus reciprocates the pleasure she gives to New Yorkers. Among those who have arranged theatre parties for the week at the Palace are Mrs. Fiske, Ethel Barrymore, Billie Burke, Jeanne Eagels, Irene Bordoni, Nora Bayes, Helen Menken, Eva Le Gallienne, Lynn Fontanne and Fannie Brice. Miss Loftus has been leading woman for Sir Henry Irving, Sir Martin-Harvey, E. H. Sothern, whose leading woman she was in "If I Were King," and other stars. She has starred herself in great drama and dramatic light opera; she has headlined in the music halls of Europe and America, and as stock actress played leads in the historic companies organized by A. M. Palmer, by Augustin Daly and by Daniel Frohman.

She knows the stage from childhood as few women have known it. Her mother, Marie Loftus, the favorite music hall artiste of her period, carried little Cissie on tour with her to this country when she was a tot of six years. She made her own debut at the Oxford Music Hall at the age of 17 and immediately became a celebrity. Out of the wide range of her accomplishments Miss Loftus has always preferred her imitations.

"I am quite enchanted with the New York stage," she states. "You have so many wonderful young people doing fine, vital and inspiring work. The veterans, too, are keeping up to date and refusing to become stereotyped. It gives one a thrill to see such splendid acting and find such love for the theatre and such courageous pioneering. Your American girls on the stage are better than the best the world has ever known heretofore. You have a number of young stars and leading women who in number and excellence have never been approached at any previous period in the history of the stage.

"Europe has produced from time to time actresses of genius and inspiration, but they were so far ahead of the others that comparison was ridiculous. In New York, however, you have a score of actresses who are consummate artistes and Duse and Bernhardt would not overshadow them as they overshadowed our stage.

"You are racing away from us in the art of the theatre. Your stage decor, costumes, properties, lighting, mechanical effects, and theatres themselves are away ahead of the other side. There is an electric intelligence abroad in the American theatre. I love it; it kindles and stimulates me and gives me so much to do that is delightful. Besides the great artists I imitate now at the Palace, Mrs. Fiske, Caruso, Ethel Barrymore, Irene Franklin, Jennie Eagels, Lenore Ulric, Nora Bayes, Delysia, Mrs. Pat Campbell, and Madame Duse, I hope to and exquisite Lynn Fontanne, sweet Billie Burke, and the richly-gifted Katherine Cornell and Eva La Gallienne to my gallery of portraits.

"I study my originals very closely and carefully. I have a memory that holds every detail of personality, voice and method like a sensitized plate in a camera, and once I have assembled the details, I work out my impression into a new synthesis. I do not aim at slavish copying, but rather, like the portrait painter, I try to bring out with light and shadow the dominant characteristic and show the veritable human soul that animates the artist. Here is where selection comes in. A mass of accurate detail may mean nothing, while a few carefully chosen high lights and shadows may result in a speaking likeness.

"Everyone has been wonderful to me and I cannot thank my friends in the profession too strongly for their help and faith and kindness. I am in splendid health and a bigger, better, and more ambitious Cissy Loftus than ever before. Miss Bayes is the perfect friend and I will be so proud to do her in my act. Of course, I ought to know her pretty well by this time and I hope I can indicate in my portrait of her something of that clear inner light that illuminates her life and makes her so serene, so poised, and so splendid."

This Is Not Surprising.

Harry Carroll's new revue, "Everything Will Be All Right," has been given a long route over the Keith Circuit. In it is featured Ida May Chadwick, who scored a big individual success with the act in New York as a result of which she will, it is reported, be one of the leading performers in George White's next "Scandals."

Whiteman Band on the Way.

The House of David Band, working its way East over the Orpheum Circuit, will be seen at the B. F. Keith vaudeville theatres, opening at Boston on November 26.

GENERAL BERRY TO COPE WITH COAL PROFITEERS

Named by Governor Smith to Safeguard Consumers in Greater City and Inform Executive Department of Fuel Situation.

HIRSHFIELD RAPS HYLAN'S ASSAILANTS

By CHARLES C. FOSTER.

CURBING the coal profiteers in Greater New York is to be begun forthwith, according to Major General Charles W. Berry, named yesterday by Governor Alfred E. Smith as Fair Price Coal Commissioner.

General Berry will this morning hold a conference with two commissioners, named by Acting Mayor Murray Hulbert, when the first move will be made to keep prices down.

It will be the duty of the commission to advise Governor Smith as to conditions affecting the demand and supply. Another duty will be to appeal to dealers to establish and maintain a fair price for coal.

When Governor Smith issued a proclamation requesting mayors of cities in the State of New York to appoint two local commissioners, he to name a third, it was explained that one would represent each mayor, one the dealers and one the consumers.

In addition to the city of New York, Aaron F. Williams has been appointed commissioner at Corning, Dr. Elmer A. Sheets at Yonkers. Schenectady is to have a commission. Its personnel has not been named.

E. J. O'Malley, Commissioner of Markets, says there has been a decided improvement in the coal situation in this city. Prosecution of coal gougers in Brooklyn has had noticeable effect, he says.

Activity of women, Mr. O'Malley thinks, proved beneficial in curbing dealers who were practising extortion in the sale of coal. It brought about, too, early delivery of fuel.

DAVID HIRSHFIELD, Commissioner of Accounts, in a statement yesterday declared that William H. Anderson, State Superintendent of the Anti-Saloon League, is following others in an effort to discredit Mayor Hylan and his administration. The statement follows, in part:

"The Corrigan-Curvillier attack upon Commissioner Enright and the Police Department have failed, now Anderson, discredited apostle of the Anti-Saloon League, wants to take up the cudgels against the police.

"This time it is to be an Assembly investigation. Hardly has one problem fallen flat, than agitation for another is started.

"To me it is obvious that Anderson's offer is inspired by the same interests that engineered all previous attacks on Mayor Hylan and his administration.

"Since the Mayor took office he and his departments, the Police Department in particular, have been under the steady fire of traction interests, gamblers and others.

"This proposed Assembly investigation and the disclosures which Anderson says he will make will be just another episode in this serial when Anderson gets through. Some one else will push forward with a demand for an investigation, and so it will go on as long as Mayor Hylan is in office."

A MODEL of a moving platform, such as has been suggested as a substitute for the subway shuttle between Times Square and Grand Central Station, was inspected yesterday in Jersey City by Transit Commissioners McAneny and Harkness.

The platform has moving sidewalks, traveling parallel to each other, one at three, the second at six and the third at nine miles an hour.

MEETING a statutory requirement, the Board of Aldermen yesterday formally received the city's proposed budget for 1924, amounting to $375,468,000.08. The budget was referred to the finance committee for final action within twenty days.

A public hearing will be held at City Hall Wednesday, November 21, at 1.30 o'clock. Under no condition can mandatory items be changed. These include increase in salary provided for in State legislation.

Should any reduction be made the Mayor may exercise the veto power, but the Board of Aldermen may override this veto by a two-third vote of the full membership of the board.

FRANK O. LOWDEN, former Governor of Illinois, who loomed as a Presidential candidate previous to the nomination of Mr. Harding, finds himself thrust into the 1924 fight.

Myers Cooper of Cincinnati, speaking at Lincoln Memorial Institute in Tennessee, said:

"At a meeting here yesterday there was a man who acted and spoke like a President."

As he bowed, directing his glance at Mr. Lowden, the people arose, cheering.

CHICAGO has within its gates two Presidential candidates—William Gibbs McAdoo and Hiram Johnson—there for a conference with Western leaders of both parties.

John T. Adams, chairman of the Republican National Committee, arrived from Denver to confer with a committee relative to Chicago's financial eagerness to have the Republican convention.

Mr. Adams will be in Washington tomorrow, at which time the sub-committee of five will make recommendations as to the time and place of holding the convention.

AUGUSTUS J. SMITH, Deputy Commissioner of Public Welfare, testified yesterday before David Hirshfield, Commissioner of Accounts, that he was not responsible for arrests made in connection with the maintenance of gambling wheels at charity bazars in the Rockaways. His investigation of the situation, he said, was made at the order of Commissioner Bird S. Coler, to whom he reported.

He admitted also making a complaint to Police Inspector Troy, of the Rockaway district, which was followed by the arrests under investigation before Commissioner Hirshfield.

The complaint to the inspector stated that police were not curbing gambling in the district, Smith said. The hearing will be continued November 20.

AT a session yesterday of the Board of Aldermen an amendment to an existing ordinance introduced by Alderman Martin J. Healy places buses of all kinds in the same class as commercial trucks, the speed of which is limited to twelve miles in congested sections of the city. It was referred to a special traffic committee.

"If the police would enforce the anti-speed laws we already have on our books," commented Acting President William T. Collins, "I have no doubt there would be more violators in jail and less accidents."

Mr. Collins explained that the ordinance limiting speed of commercial trucks within thickly populated districts was passed last April, but since then numerous complaints have been made that buses on Fifth avenue have a habit of racing around vehicles in front of them in order to obtain more advantageous positions. This particular form of speeding, he said, is particularly menacing to pedestrian traffic.

ANNOUNCEMENT was made yesterday by Commissioner Enright that the Brooklyn and New York pickpocket squads had been co-ordinated into one organization and that all members would work from the Manhattan headquarters offices beginning to-day.

The Commissioner said reorganization was for the purpose of eliminating any inefficiency caused by the duplication of work under the two organizations. This had been disclosed in a study of the squads' work, he said.

W. M. CALDER, former United States Senator, representing Brooklyn, is southward bound on a ten-day vacation. He is accompanied by Mrs. Calder.

Referring to the Brooklyn postmastership, Mr. Calden admitted he could not understand why only one individual had applied to the Civil Service Commission to qualify.

Concerning the chances of Miss Ida Woolworth, he said the question of sex would not be considered in the selection of a postmaster. She stood an equal chance with male applicants, Mr. Calder said.

THE Board of Elections next Monday will take evidence relative to alleged irregularities in the voting precinct in Brownsville.

It is claimed a number of Socialist ballots, not counted, were destroyed.

EDWARD J. ROSE, first-grade detective, reduced yesterday by Police Commissioner Enright to the rank of a patrolman, ordered to wear a uniform, is a stepson of Eugene McGuire, Tammany leader in the Bronx.

LOPEZ HEADS BILL AT ORPHEUM AGAIN

He and His Hotel Pennsylvania Orchestra Have Many New Features.

"TORCH-BEARERS" IS GOOD

By ROBERT SPEARE.

Vincent Lopez is once again the headliner at the Orpheum, in fact, he begins to look like a perpetual local standard-bearer. Every week he and his Hotel Pennsylvania Orchestra top the bill of a Keith New York theatre, but they never fail to add something to their weekly routine.

Whoever is responsible for digging up the novelties for the turn is a veritable fountain of ideas that flow in an endless profusion. Although Lopez was at the Orpheum but recently the Brooklynites can see little resemblance between the act previously shown and the present offering.

The opening is a novel one that readily establishes the identity of the outfit and the program throughout is punctuated by scenic and lighting features that equal any of the distinctive innovations Lopez has hitherto disclosed. Vincent and his bandsmen seem as much at home in the classics as in the most modern jazz selections and they make one style of music as enjoyable as the other.

Second Act Preserved.

"The Torch Bearers," the George Kelly satire that enjoyed a moderate run at the Vanderbilt last year, is shown in abbreviated form. Instead of blue pencilling here and there to reduce to vaudeville size, Rosalie Stewart, the producer, has wisely extracted the pithy second act and planted it bodily upon the vaudeville stage.

This simple method brings the meatiest moments of the play into the tabloid version. In one case at least the cast has been changed for the better, this one involving Mrs. Gene Hughes. Mrs. Hughes has been long regarded as one of our best exponents of light comedy, and in "The Torch Bearers" her work is conspicuously fine. She contributes an added value to the Kelly script that makes it more delightful than ever. It should find favor with the disciples of the little theatre movement and the non-believers as well.

Funsters Win Approval.

Harry Lang and Harry O'Neal are first-rate funsters. They argue pro and con to the unanimous and hilarious approval of the spectators.

Fleurette Jeoffrie, coloratura soprano, charms her hearers with a well selected program that displays her rare vocal qualifications to a nicety.

Dell Chain and Lou Archer offer nondescript nonsensicalities of the convulsing kind. They recognize in the grotesque Archer of the present the debonair youth of the former Lou and Gene Archer combination.

The Four Diamonds in "A Perfect Setting" exhibit sensational dancing. The youngsters stir up considerable excitement. Don Valerio's wire-walking is the next skilful seen at the Orpheum in several seasons.

Here Is a Little Fellow.

The Alamac Almanac, the world's smallest newspaper, will be issued regularly under the editorial direction of Mitt Hagen, the songwright and publicist. The newspaper measures some 3 inches by 4 and uses red "scareheads." Several departments are devoted to New York's song hits, plays and motion pictures. The circulation is 100,000 "guaranteed."

Premiere Will Be Next Week.

Hocky & Green, the youthful producers responsible for many big acts appearing on the B. F. Keith circuit, of which "The World of Mirth Believe" is the outstanding, will present a new revue called "So America First" in December. This revue will be in five scenes.

LILLIAN GISH LATEST TO BE STUNG BY "JULIET" MICROBE

Confides to Friends Before Sailing for Italy That She and Richard Barthelmess Will Do Shakespeare's Romance, Starting Work as Soon as "Romola" Is Completed.

EPIDEMIC OF THIS PLAY

Norma Talmadge and Mary Pickford, Without "Doug," Will Also Be Seen in Screen Version, in Which Beverly Bayne and Theda Bara Have Already Been Seen.

By LOUELLA O. PARSONS.

JUST before Lillian Gish sailed for Italy she confided to a few friends that her picture, following "Romola," would not be "Jeanne de Arc," but a screen translation of "Romeo and Juliet." Yesterday the Inspiration office said that the "Romeo and Juliet" plan had been definitely settled and that Richard Barthelmess would play Romeo to Miss Gish's Juliet. The picture will be made in Italy and work will be started as soon as "Romola" is completed.

There will be an epidemic of pictures founded on Shakespeare's romantic story this next year. Norma Talmadge announced some time ago that she would make "Romeo and Juliet," with Joseph Schildkraut in the role of Romeo. There was some talk that Rodolph Valentino might be substituted for Schildkraut if his contract could be arranged to make it possible. Mary Pickford, who confessed to a life-long yearning to put the youthful Juliet on the screen, tried to induce Douglas Fairbanks to play Romeo to her Juliet. Mr. Fairbanks was eager to please Mary, but he said he could not see himself as a lovesick youth who dies at his lady's feet. Miss Pickford will undoubtedly make the picture without Mr. Fairbanks.

The responsibility of "Romeo and Juliet" may be laid directly at the door of Jane Cowl, whose performance of Juliet was so exquisite and gave such a spirit of youth that every ambitious young screen actress has been eager to do on the screen what Miss Cowl did on the stage.

"Romeo and Juliet" has been made for the screen on several occasions. There is a foreign production which has not yet reached here and two pictures made some years ago, one in which Francis X. Bushman and Beverly Bayne played the famous lovers for Metro, and the other in which Theda Bara was starred, made by the Fox company at the same time the Bushman-Bayne film made its appearance.

"Romeo and Juliet" laid in Italy could be made very beautiful. The two recent pictures, "The Eternal City" and "The White Sister," prove what a wealth of beautiful locations there are in Italy.

Theatre Owners Have Luncheon.

The motion picture theatre owners had a meeting yesterday in which the motion picture certainly came into its own. No less a person than Acting Mayor Murray Hulbert was the guest of honor. He spoke of the motion picture as a means of visual education and pointed out that in addition to acting as a means of visual education the picture has become wedded to American life. He stressed the fact that much of the section's film which found its origin in envy of New York as a theatrical center is being dissipated by motion pictures. He said that small communities throughout the country now enjoyed the same costly motion picture spectacles that New York witnesses. Before the advent of motion pictures, Mr. Hulbert continued, theatrical companies which went into the provinces were of second or third rate, and this directed animosity toward New York City. He said New York is the great amusement center of the world, and he took occasion to give official approval to the proposed parade and celebration of National Motion Picture Day.

Charles O'Reilly, president of the Theatre Owners' Chamber of Commerce, brought a laugh to the meeting when he introduced Dr. William L. Ettinger, Superintendent of Schools, of the Board of Education, as the schoolmaster of some of those present, and especially of Sydney S. Cohen. Mr. O'Reilly said Dr. Ettinger could be blamed or praised, as the case might be, for much, and Mr. Cohen joined in the laugh at his own expense. Dr. Ettinger, in addressing the meeting, spoke to the exhibitors as fellow-educators. He told of the growing use of the motion picture in education and said that it was fast growing to rival travel in that respect.

"Many motion picture theatre owners co-operate with the school authorities and throw open their show houses mornings to pupils of the schools when educational pictures are shown," he said.

Sydney S. Cohen was next called upon and he told of the years that he had gone to school to Dr. Ettinger and said little did he think that one day he would be sitting at the same table with the Big Boss talking on motion pictures.

"I did not know there was such a thing as motion pictures in those days," said Mr. Cohen.

Final plans for the parade Saturday of theatre owners, producers, actors and others associated with the motion picture industry were made. The parade is planned to direct attention to National Motion Picture Day which follows on Monday.

The plans for the parade announced at the luncheon are as follows:

Assembly in the streets leading off Madison Square Park. March north on Broadway to Columbus Circle, thence to the Mall in Central Park, where a public mass meeting will be held. In the line of march will be actors and actresses known to the American motion picture public. There will be a number of floats depicting the growth of the films during the last quarter of a century and a number of humorous features as well. Details of these features are being withheld so they may come as a surprise.

Dillon There.

Among the exhibitors at the luncheon yesterday was W. F. Dillon, of Ithaca, N. Y. Mr. Dillon had many things of interest to say, some of which we are going to publish in a later edition. He is vice president of the Motion Picture Theatre Owners of America and besides being a theatre owner with vast interests he understands the motion picture situation better than most people.



Photo by Alfred Cheney Johnson.

LILLIAN GISH.

She will make "Romeo and Juliet" with Richard Barthelmess as Romeo, following "Romola."

Stars Talk.

A group of well-known players leaving yesterday on the Paris to go to Algiers to make "A Son of Sahara" afforded an excellent chance for an interview. All of these players sailing at one time, among them Claire Windsor, Montague Love and Bert Lytell, gave the busy reporters a big chance to get their ideas on the high price of production. Claire Windsor, who was very conservative, had the following to say:

"It all depends upon who are stars—there are so few. There are many who come before the film world [illegible] dazzle for a little while and then ar[illegible]e, but they are not stars, and millio[illegible]of dollars won't make them stars. [illegible]genius is something that a person ha[illegible]gen[illegible]is cannot be. There are only a fe[illegible]uses in the film world as stars, and I am not one of them. I doubt whether I shall ever be. I also doubt whether I want to be. Among the geniuses of the films and men and women who command any salary they want are Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Pola Negri, Lillian Gish and perhaps Gloria Swanson. I say perhaps because she showed almost genius in her film of 'Zaza.'

"As for the rest of us, we would be better to remain under the wing of our managers. We are usually paid what we are worth, and there is no use taking anything but a level headed view of the matter."

Bert Lytell, who will play the Sheik in the First National production, said:

"I'm not worried. I have already a contract that will protect me from shrinking figures for some time to come. My theory of salaries is that the producers will pay whatever a man is worth. There will be recessions in salaries, that's certain, for the picture business is a business after all."

Montague Love was asked about the statements from the Famous Players-Lasky Corporation, in which salaries for stars are to be altered from $2,000 a week to $750 a week as a means of cutting down the cost of production.

"What have the stars to do with it?' he exclaimed. "The producers have their pictures sold before they are even produced. The actors are the last part of the whole business. After everything is all set then the producers say, 'Well, now we have to have some actors. Who has any actors? Where can we get some actors?' Then the actors are gotten from whatever source they can be found. We hear a great deal about fabulous costs and if we get on a scene ten minutes late the directors scream: 'Now you have cost us $2,000,000.' Oh, it's a great life—and there is a lot of bunk in statements about the actors being the greatest expense. The truth of the matter is the actor is the least expense of all. It is the overhead and not salaries that make for the high cost of production."

Others in the party were Rosemary Theby, Paul Panzer, Mr. and Mrs. Wallace Fox, Mr. and Mrs. J. D. Schulis, L. M. Jerome, Peter Milne and Robert Kurrle. "The Son of Sahara" will be directed by Edwin Carewe for First National. The exteriors will be taken around Biskra.

Albertini With Universal.

Lucian Albertini, European stunt man, screen daredevil and athlete, is now on his way to the Coast, having just been signed by Universal to make serials. This actor, who is best known in England under the name of Sam Sonio, has appeared in a number of pictures made in Germany and Italy for such companies as Ambrosio and Ucl. By way of versatility, Albertini directs as well as acts in his own films, is a professor of physical culture and formerly was a gymnastic instructor in the Italian Navy.

New Series for F. B. O.

H. M. Berman, general manager of exchanges for F. B. O., has left for the Coast studios to complete plans for the concern's third series of H. C. Witwer short films, to follow the second series of "Fighting Blood" two-reelers. The new series will not be fight films, but will be based on the author's Cosmopolitan Magazine's stories about the hotel telephone girl. It is probable that the director who made the "Fighting Blood" series will be retained for the new group. While on the Coast Mr. Berman will decide on a title for the new series and also arrange for the star.

They Listen In.

Parents no longer scold their little sons and daughters for wanting to go to the movies after dark. Last night's radio listeners bore that out, for the whole family stayed at home and heard Charles Ray tell about the extensive historical investigation that was conducted prior to the filming of the Longfellow poem, "The Courtship of Miles Standish," which Mr. Ray has recently picturized. This production, which is to be released through Associated Exhibitors, is the reason why Mr. Ray is in New York at the present time. Mr. Ray's talk was broadcast from Station WOR, L. Bamberger's Stores, Newark, N. J., under the auspices of The Morning Telegraph.

A Pertinent Subject.

The Civic Club is arranging a big shindig for December 5. They have chosen the topic, "Should the Movies Be Taken Seriously?" and Miss Croton has invited Charles Chaplin, Fannie Hurst and Samuel Goldwyn to bring light on the burning subject. The gathering is to be in the evening, when the various speakers will tell their symposium to the assembly.

Tom Terriss With Goldwyn.

We understand that Tom Terriss, the director, has been engaged by the Goldwyn company. His first picture is to be "Bandellero," about which details are still very skimpy. He is soon to start work over on the Coast.

Italian Director Gets Watch.

"Messalina," which was brought to this country by Signor Enrico Guazzoni, the Italian producer, aroused the interest of the King and Queen and other members of the royal family, as well as the officials of the Italian Government. At the conclusion of the first showing of this film the King presented Signor Guazzoni with a watch as a testimonial of his esteem.

A Line o' Type.

Harry Rapf is returning to the Coast to make his projected picture of "Broadway After Dark," from the play written by Owens Davis about ten years ago. At the same time he is taking back with him an English novel said to be "zippy," the title of which he is not going to announce at present.

Acting Mayor Hulbert Speaks of Motion Picture as Means of Visual Education—Says Animosity of Provincials Toward New York City, Through Its Influence, Is Disappearing.

APPROVES MOVIE PARADE

Actors, Sailing for Algiers to Do "A Son of Sahara," Give Ideas on High Cost of Production, Montague Love Asserting Actor Is Least Expense of All—New F. B. O. Series.

TAX FRAUD CASE WILL TEST LAW

Solomon Noveck, head of S. Noveck & Co., shirt manufacturers at 350 Broadway, yesterday surrendered himself to Assistant United States Attorney Dubois J. Gillette for pleading to an indictment charging him with perjury in connection with the filing of his company's income tax returns for the years 1919 and 1920. The frauds, according to the indictment, aggregate $144,000 and this money, Prosecutor Gillette says, Noveck invested for his own benefit in Liberty bonds at the Citizens' National Bank.

Arraigned before Judge Francis A. Winslow, in the Federal District Court, Noveck entered a tentative plea of not guilty to the perjury indictment.

A few weeks ago Noveck was arrested on a writ issued in the State Supreme Court, in an accounting suit brought by Jacob Moss, secretary of S. Noveck & Co., and also a minority stockholder in the corporation. In that proceeding week Noveck was required to furnish a bail bond of $60,000.

The perjury charged in the first count of the indictment is said to have been committed when, on March 13, 1920, Novek appeared before Ida Raskin, a notary public, and swore to the truth of the income derived from the business during the year 1919. He stated it to be $10,000, and on that amount the concern paid a tax of $1,484.

The indictment explains that the return to which Novek subscribed was false, in that the income for the shirt manufacturing concern for that year really was $124,127.13, on which a tax of $45,664 should have been paid.

The second count concerns the business for 1920, which Novek, in another return, swore amounted to $10,499, and on which the company paid a tax of $344.

This information, the indictment charges, was false, as the corporation's income for that year was $40,415, upon which an income tax of $7,635 should have been paid.

Mr. Gillette says Noveck's scheme to deceive the tax examiners and also the two minority stockholders in the firm regarding the company's profits was a cunning and novel one and might not have been discovered except for the disagreement and accounting suit. He further explains that in furtherance of the scheme to defraud the Government, which with penalties now added total $144,000, Noveck had billheads of real and fictitious concerns printed, which, after filing out and seeming purchases, he receipted as paid.

Then, to support and confirm the fake bills, Noveck entered in the stubs of S. Noveck & Co.'s checkbook the names and amounts appearing on the spurious receipts, although the checks themselves, when examined by Agent Murphy at the Citizens' National Bank, were all made payable to "cash." Agent Murphy further discovered that at the time of cashing that class of checks Noveck always made while at the bank an individual purchase of Liberty bonds. These purchases, Murphy says, total $144,000.

Mr. Gillette says the prosecution of Noveck on the first count of the indictment, charging perjury in an attempt to defraud the Government, will tend to test the constitutionality of Section 1044 of the United States Revised Statutes. On November 17, 1921, that section was amended to extend the period of the Statute of Limitations for such crimes from three to six years.

"NO BANANAS" AUTHOR IS CLASSICAL JAZZ LEADER

Frank Silver Conducts Real Music at Loew's State While Beating Upon the Drum.

BREITBART AT HIP OPENING

This Will Be the First New York Appearance for the Powerful Adonis.

By SAM M'KEE.

Frank Silver, who wrote "Yes, We Have No Bananas," is demonstrating at Loew's State Theatre this week the further scope of his genius. With a violin and bow he conducts an orchestra with the grace and skill of Johann Strauss.

Yes, it is a jazz orchestra. Nevertheless, they play on their instruments of string and brass with the classical spirit of the musicians under the leadership of "The Waltz King." Only for one number, though, is he a fiddling conductor.

During the rest of his band numbers he rattles away at the drums, conducting alternately by either waving his drumsticks or by his taps on the drums. Bananas are featured in bursts of song from upper boxes at the beginning and end of the jazz concert, also in the middle by the entire orchestra.

The picture portion of the program is featured by Thomas Meighan in "Woman Proof."

Shaw's Leaping Hounds start the variety. Mr. Shaw has a remarkable collection of hounds and dilates upon the merits and individual characteristics of each breed.

The star representatives of the hound family listen intently to his speech, apparently understanding what he says. At any rate, the hound of the breed mentioned, at the conclusion of each eulogistic description trots proudly to the footlights.

"The greyhound," declares Mr. Shaw before the leaping begins, "continues to hold his supremacy as the fleetest, handsomest and gamest of the dog family."

Ward & Bohlman are singers and snoofers in dinner clothes. The one with the eccentric countenance is chided on his table manners. After pealing the olives under the impression that they were green plums, he had further outraged the feelings of students of the book of etiquette.

Leon Kimberley and Helen Page have a merry partnership revue in three scenes. With holes in her stockings, Miss Page answers an advertisement for a second-hand typewriter. Learning that a machine, not a typist, is wanted, she becomes Mr. Kimberley's model in an artist's studio. From flimsy, fetching costume therein, she changes to resplendent raiment for their final number of their interesting act.

The songs of extremely good humored and equally good looking Aileen Stanley include "Baltimore," "It's the Last Time You'll Come Back" and "Cry Baby." She has a laughable dialogue with herself about jokes and personality. This is made possible by a talking machine. As ever, the audience is highly delighted with Miss Stanley.

He's Out of Town Until Then.

E. F. Albee yesterday announced his first choice for special attractions for the opening program of B. F. Keith's New York Hippodrome, which is nearing readiness for its holiday premiere. Breitbart, proclaimed the strongest and one of the handsomest men in the world, is to have this honor. For a number of seasons Breitbart, who is of Polish blood, has been the masculine theatrical idol of Paris, Berlin, Vienna, Rome, Madrid, London, Copenhagen, Athens and other capitals of Europe.

Harry Mondorf, European representative of the B. F. Keith circuit, was quick to select this comely and amazing Hercules as an ideal attraction for the de luxe vaudeville which is to prevail in the New York Hippodrome under the B. F. Keith regime.

Although Breitbart has been in this country for a number of weeks because of the postponement of the original Hippodrome opening date he has been creating a sensation in the few cities in which he has appeared in Keith theatres.

Greater New York will not see him until the big playhouse opens. He has been held for the opening week in the Hippodrome, where he will exhibit those feats of skill and strength which have made him the puzzle and the admiration of all beholders. His act is magnificently staged on a scale that makes it especially suitable for the great Hippodrome stage and auditorium.

Breitbart's bit through tire chains, winds steel girders around his body with his bare hands, breaks heavy steel bars with is fingers, drives big spikes into hard wood with his unprotected fist, lifts a dozen men with his teeth and includes in his repertory all of the weight lifting feats of Sandow and the other mighty men of the past.

Breitbart is described as a youthful Pole of excellent family and education, extremely handsome, graceful and natural in appearance and behavior and reveals his incomparable physical powers with an ease and artistic refinement that increases the wonder of his audiences.

The other features and novelties for the opening program of B. F. Keith's New York Hippodrome will be announced by Mr. Albee presently. Work upon the "biggest theatre in the world" is being rushed night and day with the determination to have it complete and ready for the holidays.

Chance for the Amateurs.

Amateur artists of the West Side will have an opportunity to win some cash next week while Capt. Bruce Bairnsfather, England's foremost cartoonist, is appearing at B. F. Keith's Riverside. Any bona fide amateur (i. e., artists who do not derive money or other compensation for their work) is eligible. Thus, students of art, boys and girls, or grown-ups who draw as a pastime.

Cartoons entered and accepted must be in black and white, any medium—ink, crayon, pencil, brush, etc. The size of the drawing must not be greater than 20x24 inches. Bristol board if possible.

Subjects may be individuals (living), current events, or "fads" treated in a humorous, comedic or kindly grotesque manner. Topics should be avoided that relate to religion, race prejudice, prohibition and private affairs, or misfortunes of individuals.

Twenty-five dollars, $15 and $10 will be given as first, second and third prizes. Celebrated newspaper cartoonists will serve as judges.

Captain Bairnsfather is conducting these contests in each theatre he plays. As a national prize covering the entire



Photo by Apeda.

AILEEN STANLEY.

Singing comedienne is carrying on a jocular conversation with herself at Loew's State Theatre this week through the medium of a talking machine.

Keith Circuit he will award $250 for the best cartoon submitted by the local prize winners. Captain Bairnsfather himself will decide the winner of the $250 national prize.

The contest closes for Riverside patrons on the last day of Captain Bairnsfather's engagement at the Riverside. Contestants may mail or deliver in person their work to the office of the manager of B. F. Keith's Riverside Theatre, Broadway at Ninety-sixth street.

Tom Swift at "The Gob."

Tom Swift, who formerly appeared in vaudeville with Mary Kelly, is breaking in a new offering in the suburban houses and will be ready for a showing in the Keith New York theatres early next month. Mr. Swift will be supported by Jacqueline Mason, Mary Cox, Virginia Dale and W. Francis Clark.

The piece is called "The Gob," was written by Paul Gerard Smith and staged by Harry Crawford. E. K. Nadel of the Pat Casey office is the producer of the offering.

Plan to Curb the Cutters.

Owing to the fact that there exists just now a keen and pernicious rivalry among the various local independent vaudeville booking representatives there is talk of some of the prominent agencies forming a sort of combine or association to protect their own mutual interests as well as those of the theatres they do business with.

Of late there has been considerable underbidding, with a number of the bookers prepared to supply acts and talent at less than the legal percentage. This has caused ill feeling and confusion with the theatre proprietor getting the better of it and the booker unable to know from one day to the other just where he stands.

Five per cent. is the usual fee charged unless there is some other agreement. Some of the more progressive, who are now looked upon as underbidders, are willing to program a house for half this amount, with no telling how much they will cut in order to meet the booking fee of a competitor.

These agencies include Fally Markus, Jack Linder, John Robbins, Walter Plimmer, the Sheedy Agency, the Amalgamated and Al Dow.

Mr. Markus is the leader, and it is understood that he can give an act something like fifteen weeks.

Mr. Linder claims four with the Amalgamated.

The Sheedy office boasts at least six weeks.

If the association is formed, which seems assured, steps will be taken immediately to weed out the cutters, besides endorsing and establishing as a rule that each booker who takes over a house shall have the right of booking same for no less a period of eight weeks before the manager or owner can give it over to a rival.

Bookers say that it requires much of this time to secure results and keep up the morale of the office furnishing the bills. Other essential reforms and innovations also will be discussed.

Cissy Loftus Remains at Palace.

Because of her exceptional hit, Cissy Loftus, the famous mimic, will be retained for another week at the Palace. On the same bill will be Nora Bayes, her friend and well-wisher.

Miss Bayes promises a surprise in addition to a routine of new songs especially arranged for the auspicious occasion.

Boys' Club at Albee Theatre.

Eight hundred members of the Providence Boys' Club with their own band leading the procession, marched on Tuesday from their headquarters to the Albee Theatre in that city, where they enjoyed a theatre party as the guests of E. F. Albee. After the matinee they serenaded the management and marched in a body back to their headquarters with band playing and colors flying.

SAY SHOPLIFTERS EMPLOY LOOKOUTS

Detectives Declare Mrs. Mary Connor Was Given Signal When to Steal Coat From Gimbel's.

Some shoplifters are using lookouts to assist them, according to a report made in Special Sessions yesterday, when Mrs. Mary Connor, 35 years old, of Schenectady avenue, Brooklyn, was arraigned for stealing a coat. The garment, valued at $50.50, was stolen October 22 from Gimbel's Department Store. The woman admitted the theft and was sentenced to thirty days in the Workhouse by Justice James J. Mclnerney, George J. O'Keefe and Joseph D. Kelly.

Probation officers informed the Court that at the time of Mrs. Connor's arrest detectives of the Stores' Mutual Protective Association observed two women give her a signal. She immediately picked up the coat and hurried out of the store, followed by the detectives, who placed her under arrest.

The detectives believe the three women were working together in stealing from department stores. A small boy, who was with the woman, refused to give his or Mrs. Connor's name after the arrest, according to the detectives. The boy was not arrested.

MELLON'S REVISION PLAN IS DECEPTION, PELL SAYS

New York Democratic Chairman Thinks Soldiers' Bonus Will Precipitate Hard Fight in a Do-Nothing Congress.

"G. O. P. WILL NOT BE TROUBLESOME'

By CHARLES C. FOSTER.

HERBERT C. PELL, JR., Chairman of the New York State Democratic Committee, said yesterday, on the eve of sailing on the French liner, Paris, that the plan of Secretary of the Treasury Mellon to bring about a revision of the income tax, but deny the payment of a soldiers' bonus, "is only political camouflage, designed to distract the public from a direct tax, which is small compared to what they are being compelled to pay through indirect taxation."

Mr. Pell declared the next session of Congress will do nothing of note. The bonus will precipitate a hard fight, he thinks, beginning about March, terminating in May. Continuing to discuss the bonus, he said:

"It is too early to prophesy how the plan will culminate. The reason for bringing it up at this time is to get the bonus issue as near the next election as possible. I voted against the measure as a Congressman."

Reverting to taxation Mr. Pell said clothing in England cost half the sum charged in this country. Proposal by the Republicans to revise taxes is a bluff, he said, to cover the enormous amount extorted from the plain people on tariff taxes, thereby giving the false impression that it is only the rich who are too highly taxed.

As to the political situation in New York, Mr. Pell said the Democrats had such a majority all over the State in the recent election that he does not "believe the Republicans in the Assembly, although in the majority, will defeat any popular legislation sought by the majority of the voters and eminating in the Democratic party. I do not think they will be troublesome."

Mr. Pell said Republicans spent money lavishly in the last election, explaining: "In Sullivan and Schuyler counties the Republicans spent more this time than the Democrats in the entire State of New York from the election of 1922 to the election of 1923."

Questioned as to the influence of the wet issue in New York State politics the chairman said he did not think liquor is an issue, but that prohibition is a grave national question. "Prohibition," he said, "is a thing apart from liquor."

JUSTIFYING the differentiation, Mr. Pell said the first point is whether it is the purpose of the Government to take a citizen and put him on the right track and keep him there and watch over him, or whether it is the business of the Government to protect the citizen from violence and fraud with the object of not protecting him from himself, but with the object of giving him the utmost freedom of choice in his private life, in the conduct of his affairs, the expression of his opinion as is consistent with the maintenance of justice, of public order and in the rights of others.

Mr. Pell said the whole tendency growing out of such programs as prohibition is to make a lock step democracy.

The former Congressman said that he is going, if things are not too hot, to Berlin to ascertain conditions. He intimated that the European situation would perhaps consume more time in the next Congress than many of the measures now mentioned as limelight subjects.

He was glad to know that Mayor Hylan is recovering, but was mum on Governor Smith's Presidential aspirations, also on former President Wilson's Armistice Day speech and its possible influence on the national Democratic program.

AT Socialist headquarters last night it was stated that late advices indicated that Eugene V. Debs might not recover soon, if at all, from his latest collapse, due to chronic heart disease.

Mr. Debs, while in New York recently, said he was failing and he would have to cancel his speaking tour. From this city he was taken hurriedly to his home at Terre Haute, Ind.

Mr. Debs made the Presidential race several times. He is the foremost American Socialist, often described as "one of the most brilliant and dangerous men in this country."

During the war he was committed to the United States penitentiary at Atlanta. He was paroled to travel alone to Washington to confer with Attorney General Daugherty about the pardon which President Harding granted.

THE Board of Elections, organized as a board of canvassers, yesterday started the official canvass of the returns of the recent election.

The work is being done on the fifth floor of the Municipal Building with a staff of fifty men and women under clerks of the Board of Elections.

COMMISSIONER HIRSHFIELD yesterday adjourned the hearing of charges of irregularities in Queens paving and sewer contracts until November 21 at 10 A. M. No testimony was taken.

IF President Coolidge is an asset for his party anywhere, he ought to be of exceptional value in New England. In the recent Vermont election the Republican vote was reduced 10,000 from that polled in 1922.

In territory normally Democratic or ordinarily doubtful, the overthrow of Republican candidates was cataclysmic. President Coolidge not only failed to help his party to recover ground that it lost, but he was unable to save even certain districts that had not been previously taken by the Democrats.

With a Republican Congress whose leaders have already planned to do nothing as a guarantee against failure in anything on the eve of a national election, and with no accomplishments of his own to offset Congressional inaction, the President will find himself with fewer supporters in March than he has now, it is predicted.

On the other hand, if he is relegated in favor of another candidate in 1924, the latter will have to go through the campaign as an apology in the flesh for all the weaknesses, mistakes and misdeeds of the Republican Administration. That is the Republican dilemma.

GENERAL BERRY, appointed by Governor Smith to direct the Fair Price Commission in the greater city, met yesterday with the other commissioners, Frank J. Monaghan and George J. Elts.

After canvassing the situation it was decided how to keep down the price of fuel. The commissioners will co-operate with Edwin J. O'Malley, Commissioner of Markets, and his deputy, Mrs. Louis Reed Welsmiller. Coal zones are to be established, also a maximum price for each zone.

There is said to be a shortage of coal, but there is nothing to create alarm. General Berry says safety for the public will not come until Federal laws are enacted to prevent injustice and extortion.

Governors of twenty-nine States will meet November 26 at Harrisburg, Pa., in response to Governor Pinchot's appeal to devise a plan for nation-wide relief relative to buying and delivering of coal.

R. LIVINGSTON BEECKMAN, former Governor of Rhode Island, defeated last year by P. G. Gerry for the United States Senate, arriving yesterday in New York, confirmed the report that he had retired from politics.

"I shall not seek office, not even the honor of being named as a delegate to the National Republican Convention," he said.

APPLICATION for retirement on the city employees' retirement system has been made to Acting Mayor Murray Hulbert by Joseph F. Moss, Justice of the Court of Special Sessions. Favorable action will be taken by the Board of Estimate to-morrow.

Justice Moss, 64, friend of Charles F. Murphy, leader of Tammany Hall, has for years worked in behalf of the Wigwam. His present salary is $10,000. On the retirement system he will receive $2,141.12 a year.

Mr. Moss entered the city service as a City Magistrate in August, 1904, serving in that capacity until July, 1910, when he became a Special Sessions justice.

THE disability of Judge Moss, dating from last June, when he was taken to the Adirondacks, later to Europe, in the hope that he would regain his mental powers, caused him to voluntarily enter a sanitarium in Connecticut.

His connection with the courts in New York extends over forty years. In the days of Howe & Hummel he was identified with that firm as the confidential representative of William F. Howe.

State Senator Joseph Kelly has been substituting for Judge Moss, being assigned for thirty-day periods. It is probable he will be designated permanently. The Senator, a brother of Captain Augustus Kelly, Mayor Hylan's private secretary, served in the Legislature as representative from Charles F. Murphy's district.

ROBERT L. OWEN, Democratic Senator from Oklahoma, is to be opposed next year by L. E. Phillips, Republican, who resides at Bartlettsville.

Phillips is a brother of Frank Phillips, who directs the Phillips Petroleum Company.

CHARLES E. PERKINS, a cotton goods merchant, who amassed a fortune and who died September 8 at Lake George, has bequeathed $650,000 to Brooklyn charities, schools and institutions.

WHEN shown a report of a speech made by Register James A. McQuade of Kings County at a Taxpayers' Association meeting about the joint public hearing to be held to-day before the Transit Commission and the Transit Committee of the Board of Estimate and Apportionment on the proposed connections for the crosstown line, Transit Commissioner Le Roy T. Harkness said last night:

"Mr. McQuade was in the employ of the Public Service Commission when Judge McCall was chairman, and I assumed that through that service he had attained some knowledge of the subway contracts. His statement, however, shows such a confusion of thought and misinformation about the contracts that I cannot make head or tail of it.

"Mr. McQuade had better follow the course of action already agreed upon by the Transit Commission and the Transit Committee of the Board of Estimate and Apportionment—namely, hold questions of future operation in abeyance and concentrate on laying out the best lines possible for immediate building."

AARON J. LEVY, who will on January 7 assume his duties as a Justice in the Supreme Court, sailed yesterday for Berlin on the French liner Paris. His trip is semi-official. He declined to reveal its character.

Among those on the vessel to bid him good-by was Max Dick, referred to by the Justice as "one of my best friends in all New York."

Mr. Dick is a character, popularly known as the owner of an apartment house at 69 Rivington street. He has not raised rents in twenty-five years. He gives to mothers of twins three months rent and a bonus of $50. Triplets win the capital prize—$150 and three months rent.

CITY HALL yesterday at noon took on the atmosphere of the theatre when actresses and children of the stage paid Acting Mayor Murray Hulbert a visit, the purpose being to solicit patronage in behalf of the benefit performance for the National Stage Women's Exchange at the Century November 25, the proceeds to be used in erecting a clubhouse to supersede the Stage Door Inn at 43 West Forty-seventh street. Mr. Hulbert bought a box.

Margaret Allen, appearing in the film play, "A Woman of Paris," negotiated the sale, assisted by several little actresses.

Emily Boyle, "stage door mascot," danced. Other children were Madge Stevens, dressed as Jane Cowl; Frances Hartaook as Rodolph Valentino, Rene Striso as a Turkish woman, Violet Howard and Christine Pigot as Lord Fauntleroy and Little Bo Peep.

The callers captured the hearts and dollars of scores of New York's officials.

SALVATION PAGEANT.

Tickets Are Selling Rapidly for Sunday's Affair.

Living pictures demonstrating the scope and character of Salvation Army social work will be presented Sunday in a unique pageant at the Jolson Theatre in connection with the annual social and field congress of the Salvation Army which is now in progress in this city.

Already there has been a big demand for tickets, which are free. The object of the pageant is to give people an opportunity to see the diversity of the social service activities now being administered by the Salvation Army throughout the country.

Christmas Committee.

Announcement of the appointment of a committee for the handling of applications for Christmas baskets was made yesterday by Bird S. Coler, Commissioner of Public Welfare. The committee has invited all organizations not affiliated with the United Charities to submit their lists of applicants for Christmas baskets.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

EXPECT TO SMOOTH OUT ROW BETWEEN HEARST AND T. O. C. C.

Will H. Hays, Called Into Controversy Over Conflict in Distribution of "Enemies of Women" and "Little Old New York," Counted On to Settle Case.

THINGS NOW LOOK HOPEFUL

WILL H. HAYS has been called into the controversy between the Theatre Owners' Chamber of Commerce and William Randolph Hearst in the matter of contracts for "Enemies of Women" and "Little Old New York." A meeting was held Wednesday morning at Mr. Hays's office, at which a committee from the T. O. C. C. was present and Nathan Burkan represented the Cosmopolitan Goldwyn Distributing Company. Although no definite arrangements were made to settle the matter in an amicable fashion, it is said that things are beginning to look hopeful.

It will be remembered that the trouble arose over the fact that Famous Players-Lasky had contracted for the distribution of these films to the exhibitors. A little later William Randolph Hearst made a new contract with the Goldwyn Company to release the Cosmopolitan productions and the old contracts were said to be null and void. The case was tried in several courts with a victory foor Goldwyn. It was pointed out by the representatives of Mr. Hearst that he could not continue to make pictures of the caliber of "Little Old New York" and "Enemies of Women" at the price the exhibitors were paying for them. It was also held that the contracts made by Famous Players-Lasky did not hold in the new arrangement that Mr. Hearst had made with Goldwyn.

Probably no case in the motion picture history has attracted so much attention for the reason that certain members of the Theatre Owners' Chamber of Commerce showed the pictures on a Goldwyn contract thereby incurring the displeasure of other members who were sticking to the Famous Players agreement. For the first time in the history of the Theatre Owners Chamber of Commerce the association was in discord and some of the most prominent members have threatened to resign.

Over at the Hays office the exhibitors took the stand that the Goldwyn contract is in violation of the equitable contract prepared by Will H. Hays. It was on this status that the case was brought over to the Hays office. It was said by a prominent exhibitor that the situation will probably be all cleared up and that an amicable arrangement reached. A meeting is set for this morning at eleven, at which Charles O'Reilly and a committee will take up the subject of the Cosmopolitan contract.

It was said by someone else that "Little Old New York" and "Enemies of Women" had cost so much to produce that Mr. Hearst would not be making any profit if he agreed to release them under the Famous Players-Lasky contract. The Famous Players contracts were made before the pictures were even produced and when the old time block booking was in vogue. The Goldwyn Company is reticent about the case and will not discuss it. Mr. Burkan has also refused to comment on it. But we understand that before Will H. Hays leaves for the coast, as he expects to do within a few days, the case will be well on the way toward a settlement.

They Are Doing a Land Office Business.

The committee in charge of the Harry Reichenbach dinner, set for November 28, Thanksgiving Eve, is doing a land office business so far as tickets are concerned. Everybody in the motion picture industry is making a bid to get a reservation. Senator James J. Walker, no less, agreed to act as toastmaster, and we must call attention to what this will mean at a dinner of this kind. Of course, not being invited to this dinner, we do not feel we should give it any publicity, but on the promise of J. Dannenberg and others that the next dinner will not be a stag affair, we are using our columns for the purpose of hoping put over Harry Reichenbach's party. Those who have already spoken for tickets are Jack Allegate, M. D. Kann, Don Mersereau, Joseph E. Dannenberg, Kelsey Allen, George Blaisdell, Ben Blumenthal, Jules E. Brulatour, Nathan Burkan, Robert E. Welsh, Julius Cohen, Bernard Edelhertz, E. A. Eschmann, Edward Meeris, Felix F. Feist, Hy Gainsboro, William S. Gill, E. Kendall Gillet, Paul Gulick, W. S. Halliday, John Hammell, E. W. Hammons, Harry Hershfield, Frank J. Hughes, J. C. Hornstein, E. B. Johnson, George E. Kann, M. Kassel, Karl K. Kitchen, W. A. Landau, John McMahon, Bobby North, Elmer Pearson, Hugo Riesenfeld, Josiah Zuro, F. J. Rochrenbeck, Louis Rosenblum, Charles Rosenzweig, Nat Rothstein, Richard A. Rowland, J. I. Schnitzer, W. R. Sheehan, J. Beecroft, John Sparco, Mr. Leahy, Samuel Spring, Charles Steiner, Jack Schwartz, Joseph Stern, Lawrence A. Urbach, Hiram Abrams, Paul Lazarus, A. C. Berman, M. E. Praeger, William A. Johnston, Max Barr, Adolph Barr, S. I. Berman, Saul E. Rogers, Harry Fields, Charles L. O'Reilly, Harry Kennell, Marty Schwartz, Sam Eckman, Ben Sherman, Al Friedlander, Dr. David Friedman, Bernard Grobe, Leo Brecher, Arthur Rapf, Charles Moses, Harry Brandt, George Steiner, V. A. Shapiro, Max Fleischer, Nathan Hirsch, Harry Scott, J. P. Muller, Bert Adler, J. R. Rubin, James R. Johnson, William Herrmann, I. Chadwick and Samuel Rothafel.

P. S.—William Brandt, boss of the party, says over half the tickets have been sold already, and as the Ritz only holds 200, those who are thinking of taking part in the festivities had better speak up in a hurry or they will get left.



Photo by Woodbury.

SOL LESSER.

He bought "Captain January" for Baby Peggy and "Listen Lester" for Harry Langdon, thereby calling it a day.

Baby Peggy's First Film for Principal Pictures "Captain January," by Laura E. Richards, Daughter of Julia Ward Howe, One of World's Famous Child Stories.

BOOK IN 52ND EDITION

Do you remember "Captain January," the charming child story by Laura E. Richards, daughter of Julia Ward Howe? It is one of the most famous children's stories ever written and is a part of nearly every juvenile library. It was one of the first books that we can remember and it passed down to the little girl who lives at our house as one of her favorite books.

"Captain January" is due for the motion picture screen. Sol Lesser has negotiated with L. C. Page of L. C. Page & Co., publishers, for the motion picture rights of the book. It will serve Baby Peggy as her first vehicle for Principal Pictures, of which film company Mr. Lesser is head.

Work on "Captain January" will be started November 21, after Baby Peggy returns from her Eastern tour. Eddie Kline, who directed Jackie Coogan in "Circus Days," will do the same for Baby Peggy.

The story was published in 1890 and something of its popularity can be appreciated from the fact that it is now in its fifty-second edition and its present circulation is more than 600,000.

New Loew House to Open.

The former Lexington Avenue Opera House, which has undergone extensive renovating at the hands of Marcus Loew, will open on Thanksgiving Eve as an addition to the regular Loew chain of theatres. The theatre will have a regular policy of continous showing of feature pictures with added operatic novelties, for the last of which what is said to be the largest pipe organ in the city has been installed. In addition, the entire first balcony has been transformed into loge sections. On the opening night only one performance will be given, with all seats reserved and a number of stage and screen celebrities participating in the ceremonies. Wassili Leps, formerly conductor of the Philadelphia Symphony Orchestra, will wield the baton in the new hose. Mr. Loew, who has been making a tour of his theatres in the Middle West, will return to New York in time to supervise the opening arrangements.

H. C. Witwer as an Actor.

For some reason or other the Cosmopolitan Corporation seems to have been holding out on us the information that H. C. Witwer has become a theapian. At any rate, it now develops as the time for the release of Witwer's story, "Cain and Mabel," in screen form approaches that the author has capitulated to the flickering films and will shortly blossom forth as a celluloid hero on Broadway. So far as is known this is the first time an author is appearing on the screen in one of his own stories. The picture also is marked by the debut of Irvin S. Cobb as an actor. So far as professional talent is concerned, "Cain and Mabel" boasts Anita Stewart as the featured player and direction by E. Mason Hopper.

Florence O'Denishawn Signs.

Following a test recently taken at one of the motion picture laboratories here, Florence O'Denishawn, whose dancing this season has been one of the features in the "Music Box Revue," has just been signed for a film contract by the Grand-Asher Corporation. According to present plans she will play in Elliot Dexter's unit for several productions, the first of which will be commenced within the next few months. Miss O'Denishawn, who has appeared since she was 12 years old as an aesthetic dancer in the "Follies," "Hitchy-Koo" and a number of other revues, has been approached several times by motion picture concerns, but it was not until the present contract was held out to her that she was convinced that she might be fitted to act before the camera. It is understood that Mr. Dexter and his director, R. William Neill, were instrumental in persuading her to sign.

Grauman Deal Definite Now.

Although there is nothing new about the story of Famous Players-Lasky's acquisition of the three Grauman Theatres in Los Angeles, word comes that the deal now is definitely settled. We supposed it was settled a month ago. Apparently these contract things take a long time to materialize. The latest announcement from the Coast is that the three Grauman theatres will pass to Famous Players-Lasky. Sid Grauman will be issued 11,228 shares of common stock of the organization as a part of the deal. This exercises the option recently bought by Famous Players-Lasky from Grauman, who has heretofore had a one-half interest in the theatres. Mr. Grauman still retains interest in his Hollywood house and will continue to operate it.

FLORENCE O'DENISHAWN.



Photo by Edward Thayer Monroe.

She Has Been Engaged by the Grand-Asher Company to Play Opposite Elliot Dexter.

By LOUELLA O. PARSONS.



Photo by Apeda.

JULIA ARTHUR.

She comes out in defense of the motion picture and tells something about her interest in classics on the screen.

YOUTH HAS BIGGEST APPEAL TO PICTURE FANS, SAYS DILLON

Three Grauman Theatres to Pass to Famous Players — Chicago Plans Two New Theatres. Renovated Lexington Avenue Opera House Opens Thanksgiving Eve.

COBB AND WITWER TO ACT

The film business is not suffering in Chicago. It must be flourishing, because Jones, Linick & Schaefer have announced that they will build two new motion picture houses in Chicago. This firm, one of the best known and most conservative in Chicago, would not be enlarging their business unless conditions were very favorable. There is no shrewder man in the motion picture industry than Aaron Jones, head of the company, and no man who makes fewer mistakes in investing his money. One of these houses, to be built in the Loop, will seat 5,000, and the other will be a 4,000-seat house, to be located in an outlying district. In these days, when there is so much talk of cutting down, it is good news indeed to hear some one announce a plan of expansion.

Another Goldwyn Eighteen.

Right on top of the burning question of production let down we find that Goldwyn has eighteen pictures ready to shoot out to a palpitating world. Work has been progressing steadily at the Goldwyn plant with everything from Elinor Glynn sensationalism to Frank Norris realism, and the machinery has been working so well that the following are in the last stages of completion: "Little Old New York." "Unseeing Eyes." "The Rendezvous," "Reno," "Second Youth," "Name the Man," "Under the Red Robe," "Wild Oranges," "Daughter Mother McGinn," "Adopted Father," "Greed," "Three Weeks," "Nellie the Beautiful Cloak Model," "Flaming Forest," "The Weavers," "Yolanda," "Janice Meredith" and "Cain and Mabel."

While We Are on the Question of Sol Lesser.

Yesterday was a busy day for Sol Lesser or perhaps we should say for Principal Pictures. After the contracts for "Captain January" were signed, Mr. Lesser dug down in his pocket and produced the necessary cash and bought the motion picture rights to "Listen Lester" as a vehicle for Harry Langdon, the one-time vaudeville headliner. He has been making two-reel comedies for the past six months, three of which are now completed. Mr. Langdon has been loaned by Sol Lesser to Mack Sennett, after which he will make "Listen Lester."

Howard Estabrook in Chicago.

Howard Estabrook, who has recently formed the Creation Pictures, left for Chicago Saturday. He will return next week, after which we are going to nail him down for an interview and hear all about these pictures.



Photo by Capitol News Service.

WILL H. HAYS.

The exhibitors held a meeting at his office to discuss the difficulty on the contracts of "Enemies of Women" and "Little Old New York."

PRISCILLA DEAN.



Her Picture, "The White Tiger," Plays at the George M. Cohan Theatre One Day and Will Then Begin a Week's Engagement at the Broadway.

Flapper Running Nation Believes M. P. T. O. Vice President and Old Style Stuff Is Taboo, Chief Interest Even Among the Passe Lying in What Young Folk Are Doing.

NEVER BUYS UNSEEN FILM

The flapper is running the nation, W. F. Dillon believes. The average motion picture fan is the person who is interested in youth. Even those who come to the picture theatres who have passed their flapper days are interested in seeing what the young people are doing. Comedy-drama without too much sentimentality, Mr. Dillon went on to say, is the thing that puts money in the box office.

As vice president of the Motion Picture Theatre Owners of New York State and owner of the Strand, the Crescent and the Lyceum theatres in Ithaca, New York, Mr. Dillon is in a position to talk. He says a plain, highbrow picture may go very well with the few in New York, but it does not go with his patrons one little bit.

"The old-style stuff is also taboo. The American public to-day has too much sense of humor to want their films filled with sickly sentimentality."

Mr. Dillon in his three houses caters to a variety of tastes, but he says fundamentally the demand for films in all three houses is the same. In other words, "the colonel's lady and Judy O'Grady are sisters under the skin."

Another thing Mr. Dillon said that is worth comment, is the way he buys his pictures.

"I am not affected by the blind booking system," he said. "I never book a picture without seeing it. If a producer finds he cannot sell pictures according to a block system he is not going to insist. And I have found that a large number of the up-State exhibitors are refusing to buy pictures sight unseen. If their insistance is strong enough the producer is not going to force them to take anything they do not want. How could I do business," asked Mr. Dillon, "if I had to show a lot of pictures that I had never seen and I could not assure my patrons they were good before I booked them? I would rather lose some of the big pictures outright than have to show them without knowing they are good."

Julia Arthur Takes Up the Cudgels.

Julia Arthur is becoming one of our most consistent motion picture fans. She is frequently seen at the premieres of motion pictures and is always ready to discuss any phase of motion picture production when the opportunity presents itself. She was present at an opening of "The Barefoot Boy" and is quoted by one who saw her there as saying:

"I look upon the screen, as I do upon the stage, as a forum for the thrashing out of the problems of the day. There is no reason, however, why only the most unpleasant problems should be dealt with, either in the moving pictures or on the stage.

I have always considered the theatre to be one of the greatest educational forces we have. The moving pictures also have tremendous educational value in even a wider field. So many thousands go to the pictures who cannot afford the theatre. From a cultural standpoint I think the idea of filming the classics is excellent. Nowadays we live at such a rapid pace there is little time for reading and study. A good film based on a classic brings that classic home to people in almost every town and city in the United States. And there are other educational possibilities in pictures that have not been realized. So far we have only touched the skirts of history—and in American history alone there is a tremendous field. Geography, too, can be learned through moving pictures better and more easily than through other methods."

Picture for a Day.

"The Whited Tiger," Priscilla Dean's most recent Universal picture, will stay oneday at the George M. Cohan Theatre. It opens there Sunday, but those who do not get to see it there at the Cohan Theatre need not despair entirely, because it will play at the Broadway Theatre, a block or so down Broadway, for a week's run. Supporting Miss Dean in this picture are Wallace Beery, Matt Moore and Ray Griffith.

BRONKS AT RODEO IN PESKY MOOD

Range Critters, Feeling Especially Frisky, Give Cowboys the Horse Laugh in Garden.

THREE RIDERS BITE DUST

The broncos in the Rodeo at Madison Square Garden were very peevish yesterday afternoon. Three cowboys were thrown, two of them being hurt. Tommy Sutton, of Lewiston, Idaho, fared the worst of the three when his horse, Two Step, dashed out of the chute and pitched Sutton over his head. The horse then jumped over the fallen rider and one of the bronco's hoofs struck Sutton under the left eye, inflicting a bad cut. Some of his fellow cowpunchers assited him to the inclosure.

Norman Stewart, the other rider who was slightly injured, was kicked in the leg after being thrown by Dorsey Sorrel. He was also assisted out of the arena.

Some of the new steers that were brought to the round-up the other day added plenty of excitement to yesterday's performance. It took the utmost strength of the cowboys in this event to bulldog them. Lloyd Saunders' tenth established the best mark yesterday in this contest. He threw his steer in the fast time of 19 3-5 seconds. The world's record is 7 seconds flat.

E. L. Herian was next best with 17 2-5 seconds. Jack Barber was the only cowboy unable to throw his steer. After chasing the animal around the arena several times Barber finally grabbed the steer's horns and was dragged about seventy-five feet before he could bring the bull to a stop. He then grapped with the steer about a minute or so, but was forced to give up the attempt to throw the critter.

The "Ziegfeld Follies" girls were unable to attend the rodeo yesterday afternoon because of a dress rehearsal, but they will be at the Garden to-day in full force. The beauties will be headed by the Wilson Sisters, Imogene, Dotty and Doris. Mae Daw and Helen Lee Worthing will also be spectators.

"Headless Peggy" Shannon, also of the "Follies," will ride in the parade this afternoon. "Redhead Peggy" was a former cowgirl and competed in many rodeos in Oklahoma.

The Haskell Indians football team will occupy boxes to-day. They will have the final "Pow Wow" with the Flathead Indians of the Rodeo before the former meet the Quantico Marines in a football contest Saturday at the Yankee Stadium. Alexander Charlo, a member of the Haskell team, tried to ride a wild steer in the show Wednesday, but was thrown. He is known as an all-around athlete, and the Flathead braves are expecting great things of him in the game Saturday.

The Flathead tribe will go by subway to Coney Island Saturday morning to get a view of the Atlantic Ocean. They have never before seen a large body of water and the Coney Island Board of Trade has invited the members of the tribe to be their guests.

TWO SLOT MACHINE OPERATORS ARE HELD

Arrests by Childrens' Society Agents Follows Enright's Charge That Courts Protect Devices.

Following Commissioner Enright's statement Wednesday that the operation of certain gambling devices was being permitted in the city through court injunctions, two test cases were brought in Harlem Court yesterday by officers of the Society for the Prevention of Cruelty to children.

Morris Hahair of 153 East 103d street, and Reuben Batzor of 176 East 103d street, proprietors of candy stores containing slot machines, were arrested by Agents Byrnes and Radericu of the children's society.

They were arraigned before Magistrate Henry M. R. Goodman in Harlem Court on a charge of impairing the morals of minors and were held in $100 bail each for examination November 21.

Although the defendants told the court that a Supreme Court injunction had been issued permitting operation of the slot machines, Magistrate Goodman said there was nothing before him to prevent holding them on the charge. He also gave permission to the agents to keep the machines in custody.

CITY HALL UNABLE TO FIND MAN WIFE

Visitor Greatly Disappointed Mayor Hasn't Provided Department for Providing Better Halves.

There appeared in City Hall yesterday a middle-aged, prosperous-looking man who seemed greatly perturbed. Approaching Patrolman William C. Mara, on duty in the corridor, he asked:

"Will you be good enough to tell me where I can find the department to get a wife?"

"Just what department are you looking for?" asked Mara, with a puzzled look.

"Well, you see I want to pick out a wife," replied the visitor. "I have quite a little money and I have not been so well. I would like to get a wife about 40 years old and I would prefer if she had some Spanish blood in her."

Mara sought the advice of several Aldermen and finally the stranger was advised to visit Michael J. Cruise, City Clerk, in charge of the Marriage License Bureau in the Municipal building.

The wife seeker waved aside reporters who endeavored to learn his name, and trudged down the steps of City Hall. He declined to say whether or not he would favor Mr. Cruise with a visit.

BABY MOVIE STAR'S BOOK TASTE DIFFERS

Jackie Coogan Likes Rough Literature, Baby Peggy's Mind Fed on Gentle Stuff.

Jackie Coogan, big, rough man of the world that he is, runs rightly to adventure in his literary tastes, but Baby Peggy, the other babe of the movies, feeds her mind on gentler things.

This being Children's Book Week as well as rent week and wash-your-face week, Miss Marion Humble, executive secretary of the Children's Book Movement, asked Jackie and Peggy what they liked best.

"Jackie likes "Robinson Crusoe," "Huckleberry Finn," "Treasure Island," "Toby Tyler," "The Call of the Wild," "Oliver Twist," "Tom Sawyer," "Swiss Family Robinson," "Peck's Bad Boy," "Masterman Ready," "Old Curiosity Shop," "Anderson's Fairy Tales," "Oliver Optic," Horatio Alger, "Captain January," "Grimm's Fairy Tales" and "Laddie."

Baby Peggy's mother reads to her a great deal from "Three Bears," "Little Red Riding Hood," "Alice in Wonderland," "The Gingerbread Man" and "Through the Looking Glass."

Walton Doll at Hip.

Quite the niftiest lady in doldom is the Florence Walton, donated by the famous dancer for the Keith opening at the Hipodrome. Miss Walton personally dressed this doll and it wears a copy of one of her latest imports and jewels, becoming the station of a miniature aristocrat.

SAYS CRAP GAME STOPPED JAZZ COMEDY REHEARSAL

Detectives who Wednesday night raided an alleged gambling house in West Forty-sixth street to the strains of jazz emanating from a musical comedy rehearsal on a floor below, yesterday obtained the detention of only one of eighteen prisoners before Magistrate Moses R. Ryttenberg in the West Side Court. So noisy was the crap game, the detectives declared, that the music was frequently interrupted. The detectives failed, however, to identify any individual prisone ras having caused the tumult on which the charges were based. The prisoners discharged were charged with disorderly conduct.

The man detained was John Goldsmith, who was charged with maintaining a nuisance, and was held in $500 bail for hearing to-morrow. The detectives told how they climbed down fire escapes and guarded exits from the house while others broke down the door of the room where, the ydeclared, the game was in progress.

Magistrate Ryttenberg censured, but also discharged, eleven men who were also charged with playing craps in a house in West Forty-third street when a raid was made there Wednesday night by detectives of Inspector James S. Bolan's staff. He said his sympathies were with the police, but that he was unable legally to hold the men. Detectives failed to identify them individually.

CONBOY FUNERAL.

Solemn Requiem Mass to Be Held for Late Inspector To-morrow.

The funeral of the late Police Inspector Joseph A. Conboy, who died in the Norwegian Hospital, Brooklyn, Wednesday night after a short illness, will be held to-morrow morning at 10 o'clock from the late residence, 415 Forty-fourth street, Brooklyn. A solemn high mass of requiem will be sung in St. Michael's Roman Catholic Church, Fourth avenue and Forty-second street, Brooklyn, and burial will be in Calvary Cemetery.

Deputy Chief Inspector John O'Brien, in charge of the police arrangements at the funeral, said there will be a guard of honor composed of two captains, four lieutenants, eight sergeants, ninety-six foot and six mounted patrolmen. The Police Band and the Police Glee Club will sing the requiem mass.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

NEW PROTECTIVE ASSOCIATION TO CURB 'WILDCAT' PROMOTERS

Thirty Independent Film Laboratories Form Organization to Combat Abuses Prevailing in This Line of Industry, but Will Not Interfere With Individual Business.

ENTER the Film Laboratories Credit Association. For such is the name of the organization founded late Thursday night at the Hotel Astor by the executive heads of the approximately thirty independent motion picture film laboratories in the country. Another meeting will be held next Thursday to elect officers and adopt a code of practice.

The gathering was addressed by Charles B. Hoy, credit expert and one of the founders of the F. I. L. M. Clubs, and by Frederick H. Elliott, formerly secretary of the National Association of the Motion Picture Industry.

While the organization is designed to protect members from "wildcat" promoters and the abuses prevailing in this particular branch of the film industry, it was specifically agreed that the association is to be protective only and that no effort will be made to interfere with the individual business policies of the constituent members. Following a discussion, the meeting unanimously adopted a resolution favoring the immediate organization of the association.

Among those present at the gathering were:

H. J. Streyckmans, Claremont Laboratories, Inc.; L. J. Sans, Craftsman Laboratories; Harry Goetz, Erbograph Company; Tom Evans, Evans Film Mfg. Co.; J. Coenen and R. De Roberts, Filmcraft Laboratory of Los Angeles; William D. V. Kelly, William T. Crispinell, Kelly Color Laboratory; Mark M. Dintenfass, National Film Laboratory. W. K. Hedwig, Rex Hedwig Laboratories, Inc.; William S. Gill, representing W. R. Rothacker, Rother Film Mfg. Co. of Chicago and Rothacker-Allers Laboratory of Los Angeles; H. J. Yates, Republic Laboratories; John A. Kent and Abe Heller, Reelab Corporation; Edward Horan and Harry Glickman, Tremont Film Laboratory; M. E. A. Tucker, Urban Motion Picture Industries.

Grantland Rice and the Films.

A caller at our office yesterday morning was none other than the famous sport writer, Grantland Rice. Mr. Rice is now a motion picture producer. He will be associated with J. S. Hawkinson in bringing out a series of twenty-six sport pictures, to be distributed through Pathe. As an authority on sport, he will show the Olympic Games, golf games and swimming pictures with Aileen Riggin. The first of these pictures will be brought out December 16.

Mr. Rice has written a scenario in which the flapper of 1870 is immortalized. Just what amusements this poor, tightly-corseted young woman had in the way of athletics we do not know, but he has made a study of it, and it should be interesting on the screen. There should be a demand for this type of thing, and we want to congratulate Mr. Rice for having the courage to come forth with this type of film entertainment.

She Steps Into Town.

That pretty young flapper of the screen, Pauline Garon—we hope she does not mind being called a flapper, although it seems that the flappers are the one type of motion picture actress safe from the economy drive, if W. F. Dillon spoke the truth in his article on flappers yesterday—well, speaking of Miss Garon, she has



CONSTANCE TALMADGE.
She and her mother returned to the Coast yesterday after spending a month or so in New York.

returned to the city after completing "The Marriage Market" for C. B. C. She will look over the field here before she decides what is next on the list.

For Women Only.

After that intriguing title what more need we say? The Capitol Theatre this morning will be filled with 5,000 women. Yes, we know there will be a lot of talk and noise with all these women. The reason for the exclusion of the weaker sex is for the presentation of "The Science of Life." This was produced by the Bray pictures under the supervision of the United States Public Health Service, and through animated diagrams and slow motion pictures traces the source of life from the lowest forms up to human beings. The showing is under the auspices of the Vocational Adjustment Bureau for Girls, to whom the proceeds will go.

Settlement Whereby Peace Between T. O. C. C. and Goldwyn Corporation Will Be Established Expected as Result of Meeting Between Conflicting Interests.

NATHAN BURKAN, representative of William Randolph Hearst, met Charles O'Reilly, president of the Theatre Owners Chamber of Commerce, and a committee of that organization consisting of William Brandt, Samuel Moross, Charles Steiner and others, yesterday to discuss the contracts on "Little Old New York" and "Enemies of Women." The conference was in session some time with strong arguments advanced on both sides. At the time the meeting adjourned no settlement had been reached, but it was determined to take up the matter at the regular luncheon of the Theatre Owners Chamber of Commerce next Tuesday so that it could be brought up before all the members of the Theatre Owners Chamber of Commerce instead of only a committee. Nathan Burkan, speaking for the Cosmopolitan Picture Company, said yesterday that the pla nadvanced for settlement had been that the Theatre Owners Chamber of Commerce cancel its resolution against all contract holders of the Goldwyn-Cosmopolitan pictures in return for giving these exhibitors preference in negotiations as against non-contract holders.

Also that each exhibitor negotiate individually with Samuel Eckman of the Goldwyn-Cosmopolitan Pictures Corporation for the rental of "Little Old New York" and "Enemies of Women." In case Mr. Eckman and the Theatre Owners cannot agree on a price a committee from both sides to be chosen to arrive at an equitable settlement.

One of the prominent exhibitors yesterday in discussing the plan to reach an agreement said that "Little Old New York" and "Enemies of Women" had cost William Randolph Hearst more than he could possibly made on the Famouse Players-Lasky contract and that they were willing to take this into consideration in reaching any compromise. He said that Mr. Burkan had presented the matter on a fair light and he was sure they were all headed in the direction that would eventually bring about a settlement whereby peace would once more be established between the Theatre Owners and the Cosmopolitan-Goldwyn Pictures Corporation.

At the Leading Theatres.

The picture at the Rialto next week is of special interest to readers of The Morning Telegraph because it immortalizes William B. (Bat) Masterson, who never ceased to be a hero to those who knew him and who regarded him as an ideal type of fine American. The man



Photo by Apeda.
This Photograph of the Late William B. (Bat) Masterson and William S. Hart Was Taken at the Office of The Morning Telegraph a Few Months Before Mr. Masterson Died and on One of Mr. Hart's Visits to New York.



Photo by Mishkin.
ANNA Q. NILSSON.
She plays the leading role in "Ponjola" which will be the chief film attraction at the Strand next week.

whose writings on sport topics in The Morning Telegraph were read all over the world until the time of his death in 1922 will be shown in "Wild Bill Hickok," William S. Hart's picture. Incidentally, this marks Mr. Hart's return to the screen. He and Mr. Masterson were good friends and Mr. Hart never failed to call upon his old friend when he was in New York to swap stories of the old days. The story of Wild Bill Hickok" is an original by Mr. Hart himself and tells of fighting period of Western American history from 1866 to 1872. In addition to Mr. Masterman many other characters of that period are brought in, including Wyatt Earp, Chalk Beeson, Charles Bassett, Bill Tighlman, Luke Short, Doc Holliday and Calamity Jane. Ethel Grey Terry plays the lead opposite Mr. Hart.

Joseph Plunkett may be pardoned for calling attention to the fact that next week the leading film attraction at the Strand is "Ponjola," a picture which has been widely heralded and which because of the Cynthia Stockley novel on which it is based is worthy of attention. S. E. Rork is the producer and Donald E. Crisp is the director. Anna Q. Nilsson, who plays the leading feminine role, created considerable comment when she parted with her crowning glory and cut short her locks for the consideration of $9,500. In the cast with Miss Nilsson is James Kirkwood and Ruth Clifford. With this Mr. Plunkett has added a special musical program.

Those who are eager to see if Douglas Fairbanks, Jr., measures up to his famous dad will have the chance on Sunday, when he makes his screen debut in "Stephen Steps Out," a motion picture presented by William Elliot and Jesse L. Lasky. The story is based on "The Grand Cross of the Crescent," by Richard Harding Davis, and was adapted, to the screen by Edfrid Bingham and directed by Joseph Henabery. In the cast helping young Doug on his way to fame are Theodore Roberts, who is featured in the supporting cast; Noah Beery, Harry Myers, James Barrows, Fanny Midgley, Pat Moore and others.

Naturally "Little Old New York" remains at the Capitol Theatre for another engagement. If the business next week keeps up and equals that of this past week it will be record breaking. It will be given again with the prologue and presentation arranged by S. L. Rothafel. The overture is a special one written by Victor Herbert for the earlier presentation and the musical score prepared by William Frederick Peters. Supporting Marion Davies, whose personal achievement in this film has been the subject of much favorable criticism, is Harrison Ford, J. M. Kerrigan, Courtney Foote, Mahlon Hamilton, Sam Hardy and Louis Wolheim.

"David Copperfield," has done so well at the Cameo that B. S. Moss has decided to keep it for another week. This marks the third week of its engagement at this theatre. It is released by Associated Exhibitors and was made in Sweden.

Priscilla Dean in "The White Tiger" is the production at the Broadway next week. Playing opposite Miss Dean is Raymond Griffith, Wallace Beery and Matt Moore. A bill of B. F. Keith vaudeville will also be presented.

"THE TEN COMMANDMENTS" TO ADD TO CHRISTMAS CHEER

French Cinema Interests Reported to Have Protested Against Norma Talmadge Taking Role of Marie Antoinette and Filming Scenes at Fontainebleau.

IF the story carried in a newspaper last evening is true, there might be some difficulty connected with the filming of "The Queen's Necklace," a story in which Norma Talmadge may play the ill-fated Marie Antoinette. The motion picture producers, the article which is published under a Paris date says, have complained to the Government about having an American film company and an American actress take this historical picture.

Protests, says the article, have reached the Government from French cinema interests against permitting American companies to film scenes at Versailles and Fontainebleau unless the majority of the stars and all those filling other roles, including supernumeraries, are French.

The opposition at present is directed against a film called "The Affair of a Queen's Necklace," in which Norma Talmadge is to have the leading role of Marie Antoinette.

The American producers already have promised to devote the proceeds from the French presentation to the fund for the restoration of historical sites. But French motion picture companies say this is not enough, and that hundreds of film actors cannot be thrown out of employment merely to swell funds for which the Government is responsible.

Over at the Norma Talmadge office yesterday Beulah Livingstone, representative for Miss Talmadge, said that she had telephoned Hugo Rumbolt, the French representative now in this country, and that he had refused to make any statement until he received some word from France. Mr. Rumbolt came to this country some months ago in search of an American girl to play the role of Marie Antoinette and a company to film it.



Photo by C. Smith Gardner.
DOUGLAS FAIRBANKS, JR.
Who comes to the Rivoli next week in his first picture made for Famous Players-Lasky.

PAULINE GARON.



She Returned to the City Yesterday After Finishing "The Marriage Market," a C. B. C. Production. She Will Remain Here to Look the Field Over.

Adolph Zukor Plans to Make Premiere at Geo. M. Cohan Theatre, December 21, One That Will Go Down in History. Special Opera Ensemble for Picture.

CHRISTMAS week is to be aided in its festivities by the presentation of "The Ten Commandments." Adolph Zukor took time to tell the waiting world yesterday that Cecil B. de Mille's expensive picture will open at the George M. Cohan Theatre on Friday evening, December 21. This will give the motion picture industry time to get its "soup and fish" in proper order, for it is Mr. Zukor's intention to make this a premiere that will go down in history.

Hugo Riesenfeld, whose musical score of "The Covered Wagon" has done much to put over this picture, which is regarded by musicians and laity alike as being one of the finest examples of musical scoring heard in connection with any motion picture, prepared a special score for "The Ten Commandments" when he visited the Coast a few weeks ago. It will be played on the opening night by a grand opera ensemble of forty musicians.

The presentation of Mr. de Mille's picture will be under his personal supervision. He is expected in this city the second week in December, to give his approval to the plans that J. J. MacCarthy and John C. Flinn are now mapping out.

New York will not have the first presentation of "The Ten Commandments." It will open in Los Angeles either December 4 or 11, and after the grand New York splash, all the other key cities will get it, much after the fashion of "The Covered Wagon," which, by the way, is now in its thirty-seventh week at the Criterion. The only bad luck we wish Famous Players is that "The Ten Commandments" will equal "The Covered Wagon." That is one wish that both Adolph Zukor and Jesse Lasky hope will come true. Can you blame them?

Talmadges Return Home.

Joseph Schenck, knowing something of how much Constance Talmadge and her mother, Mrs. Margaret Talmadge, enjoyed New York, sent a wire a week ago that Constance's next picture was not ready and that she might stay a little longer in the big city. The little longer was up yesterday, and she and her mother took the train for the West. Constance, who probably has more beaus than any other motion picture actress, had a ton of orchids, roses, candy, fruit and Heaven knows what sent to the train.

Signs Edmund Loew.

Edmund Loew need not worry about the high cost of production for the next five years, at least. According to a dispatch sent from the Coast he has been signed by Sol Wurtzel, Fox production manager, on a five-year contract. At the present time he is playing in "The Waning Sex," a legitimate play now running at the Egan Theatre in Los Angeles.

THEATRE ASSEMBLY HAS OVERFLOW CROWD

"Scaramouche" Is Chief Feature of First Social Day at Hotel Astor.

The first social day program of the 1923-24 season was celebrated yesterday by the Theatre Assembly, of which Mrs. J. Christopher Marks is president, in the grand ballroom of the Hotel Astor with an attendance that overflowed into the lobby and caused many extra chairs to be placed near the doors.

Not so many individual entertainers as usual appeared, the larger portion of the afternoon being devoted to the romantic play, "Scaramouche," with Sidney Blackmer and a cast including Percy Haswell, John L. Shine and Margalo Gilmore, and a scene from "The Magic Ring," with Mitzi and her dancing girls, Eleanor Livingston, Virginia Clark, Mildred Quinn and Flo Brooks. Other members of the Mitzi company who entertained were Jeannette MacDonald with Lyons and Wakefield and Singing Boys, Duane Nelson, Sverre Rasmussen, Curt Peterson, Roy Fernandez, Richard Fox and Valentine Nierle. Zelda Sears and Levey, author and composer of "The Magic Ring," illustrated a little skit on "How to Write a Lyric."

MRS. STAFLER NOT MOTHER OF BABY

Doctor Fails to Identify Her as Parent of Infant Alleged to Be Hers.

REAL MOTHER IS KNOWN

Attempts to prove that Mrs. Gertrude Stapler, who is suing out a writ of habeas corpus in Supreme Court for possession of her 17-year-old daughter Helen, was the mother of a baby boy variously described as Billy Brill and Billy Symons, received a check late yesterday afternoon when Dr. James B. Hallam, 500 Audubon avenue, failed to identify Mrs. Stapler as the mother of the child whose birth certificate he signed. The plaintiff is suing her mother-in-law, Mrs. Ellen G. Stapler, who now has possession of Helen.

Henry Rascom Stapler, husband of the plaintiff, is suing her for divorce. His mother has refused to give up the child pending a decision in the husband's suit.

Dr. Hallam was called as a witness for the defense. He certified to his signature on a birth certificate of a boy born at his sanitarium in January, 1922, the mother's name being given as Gertrude Haupert.

Justice Mullen asked the younger Mrs. Stapler if she would waive privilege and permit the doctor to give all the evidence he could.

"We will do so," replied J. H. Gilbert, her counsel.

Young Mrs. Stapler stood before the physician.

"Do you recall this woman as a patient at your hospital in January, 1922" asked Frank C. Delaney of counsel for the elder Mrs. Stapler.

"I do not," the physician snapped.

"Have you ever seen her before?"

"Not to my knowledge."

Counsel suggested that perhaps if Mrs. Stapler removed her hat identification might be made. She at once did so, but the physician still maintained he did not recognize her.

Justice Mul an questioned the witness on the methods he employed to identify patients in his hospital, and the physician answer that he left the matter to the staff of the establishment.

"Be here on Monday at 3 o'clock, if you please, and bring your books with you, doctor," the Court said.

The remainder of the afternoon was occupied with the testimony of Jeannette Lawrence, who had testified that she had taken a baby boy to Mrs. Stapler, Jr., in January, 1922, and had asked Mrs. Stapler to take care of it for which she was paid $25 a week.

Mrs. Lawrence burst into tears when questioned by the Court on the parents of the child and wrote the name of the mother on a slip of paper. She had done the same thing at Thursday's heading. She repeated her assertions of Thursday that she was giving testimony to defend herself against misinterpretation of her part in the matter.

GOVERNMENT OF PERU NIPS PLOT IN BUD

(By United News to The Morning Telegraph.)

LIMA, Peru, Nov. 16.

An astounding plot to overthrow the Peruvian Government, assassinate President Leguia, and heize full power has been nipped by the arrest of Senor German Leguia-Martinez, his two sons and a number of accomplices.

Leguia-Martinez, a member of the Supreme Court and a former Government minister, was arrested, with his followers, at his home on the very hour that the coup d'etat was timed to take place.

The Peruvian Congress is expected to take earl yaction on the incident. It is expected that those involved will be deported.

DOUBLE BILL IS SUNG AT OPERA

"Madama Butterfly" and "Samson and Dalilah" Are Received Favorably.

GIGLI'S PINKERTON GOOD

By RUTH CROSBY DIMMICK.

Both "Madama Butterfly" and "Samson et Dalilah" were added to the current repertoire of the Metropolitan Opera House yesterday, each favorite faring very well in the keeping of casts not markedly diering from those of last season.

"Madama Butterfly" was presented in the afternoon as a special matinee attraction, with Delia Reinhardt wearing the becoming kimona of Cio-Cio-San, making not only a pleasing picture for the eye, but singing the score with individual interpretation, which was more than pleasing. Miss Elizabeth Rethberg was to have sung the role, but she was indisposed and Miss Reinhardt filled in capably on short notice.

Beniamino Gigli, who appeared on this occasion as Pinkerton, almost succeded in making the ignoble role of the handsome American appear the correct thing, and Antonio Scotti's characterization of Sharpless was fully up to the artistic standard long ago established by this excellent actor-singer.

Marion Telva was most attentive and thoroughly at home in the role of Suzuki, and the supporting cast as well as the production itself did credit to both management and Director Moranzoni.

The cast further comprised Minnie Egener as Kate Pinkerton, Angelo Bada as Coro, Paolo Quintina as Yaqueside, Pietro Audisio and Vincenzo Resiglian.

In the evening Giovanni Martinelli gave an impressive performacen as Samson, with Margaret Matzenauer as the alluring "vamp" of Biblican fame. Each gave their best vocally and histrionically in depicting the various emotions of Saint-Saens's great operatic love drama, Matzenauer's clear and expressive top tones thrilling as of old in the beautiful aria, "My Heart at Thy Sweet Voice."

As the old Hebrew, Leon Rothier again brought dignity and sonority of voice to the part; Giuseppe De Luca was thoroughly satisfactory as the High Priest. Louis D'Angelo as Abimelech and Messrs. Fallirineri, Audisio and Reschiglian completed the cast of principals with Lilyan Ogden and corps de ballet furnishing the incidental dances and Louis Hasselmans conducting.

De Pachmann Fills House.

For the second time this season Vladimir de Pachmann last night drew a capacity audience into Carnegie Hall to hear him deliver an all-Chopin program. The great pianist is not at all backward in admitting, in fact he has repeatedly made the statement, that he is the finest living exponent and interpreter of this composer.

De Pachmann's manner of conducting a recital along unconventional lines, illustrating with gesture, grimace and gentle remarks, was again carried out. That he can play Chopin's music and play it beautifully is not a question for argument, but whether his individual style of interpretation is the correct one will remain more or less a subject of controversy among musicians.

Many prominent concert pianists were present last evening to take notes on his program, which comprised Nocture, C sharp minor (op. 27, No. 1), Third Ballade, op. 47, a flat major, and Fouret Scherzo, E major, op. 54, in the opening group and groups made up of etudes, preludes, waltzes and other carefully selected works.

METROPOLITAN OPERA HOUSE—"Madama Butterfly," matinee. "Samson et Dalila," evening. By members of the Metropolitan Opera Company.

The Casts.

"MADAMA BUTTERFLY"
After the work of John Luther Long and David Belasco.

Cio-Cio-San	Delia Reinhardt
Suzuki	Marion Telva
Kate Pinkerton	Minnie Egener
B. F. Pinkerton	Beniamino Gigli
U. S. Consul Sharpless	Antonio Scotti
Goro	Angelo Bada
Yamadori	Pietro Audisio
The Uncle-Priest	William Gustafson
Yakuside	Paolo Quintina
The Imperial Commissary	Vincenzo Reschigilian
Conductor	Roberto Moranzoni

"SAMSON ET DALILA"
Saint-Saens's Opera.

Dalila	Margarete Matzenauer
Samson	Giovanni Martinelli
The High Priest	Giuseppe De Luca
Abimelech	Louis D'Angelo
An Old Hebrew	Leon Rothier
A Philistine Messenger	Giordano Paltrinieri
First Philistine	Pietro Audisio
Second Philistine	Vincenzo Reschigilian
Incidental Dances by Lilyan Ogden and Corps de Ballet.	
Conductor	Louis Hasselmans

John Barclay in Recital.

John Barclay, a tall young man with a deep, almost bass quality of voice, appeared in recital in Aeolian Hall yesterday afternoon, offering a program, according to the fashion of the moment among singers, which was selected to conform with his individuality and mode of delivery.

Those numbers which allowed for the full resonance of lower register were perhaps most pleasing since the top tones gave the impression of having been accomplished with some effort. Among his listed numbers were a recitation and air from "Iphigenie en Aulide," by Gluck; a group number by Schubert, two numbers by Ravel, four Russian songs and five in English.

Frederick Bristol followed the intricate maze of accompaniments with sympathy and fine technique.

STUDIO FIRE BURNS PIRANDELLI PLAYS

Several unpublished completed manuscripts by Luigi Pirandello, author of "Six Characters in Search of an Author," "Floriani," and other successes, were reported destroyed in a fire which wrecked the studio apartment house at 43 West Ninth street yesterday.

A troup of imported French puppets belonging to Jean Gros, of the Jean Gros Marionette Players, who, with his wife, occupied a first floor apartment, was also destroyed. The premises were occupied almost entirely by literary folk and artists and a number of other valuable manuscripts, paintings and properties are said to have been lost.

The Pirandello manuscripts were in the care of Miss Sprague McDonald, American representative of the Nobel Italian author, who lived on the second floor. She discovered the blaze barely in time to make her own escape and had no opportunity to retrieve the papers.

Mary Sevmolina, who, with her sister, Lena, occupied a second floor apartment, reported the loss of a statement written for her by Premier Mussolini of Italy just before she left that country a few weeks ago. Her father, who is now in Europe, is the owner of the property.

The fire, which started in a hall leading to the College Inn Restaurant, in the basement, was attended by many thrilling escapes. Mrs. Emma F. Von Zeltzer was rescued from a window ledge of her apartment, to which she had clung for fifteen minutes, upon the arrival of the firemen.

Harry L. Gray, art instructor, who was hearing pentations by two girl pupils in the studio of Burton Rice, on the third floor, was forced to lead his charges down the fire escape.

COURT DENIES ALL KESSLER MOTIONS

Announcement that he would deny any and all motions to dismiss the indictments against Mannie Kessler, alleged "king of the bootleggers," and eighteen others indicted with him on charges of conspiring to violate the prohibition act was made by Judge Winslow toward the close of yesterday's session of the trial in the Federal District Court.

The proceedings yesterday were mostly technical and of little interest. There was a short respite, however, while Karl Porges, an importer, of 127 Seventeenth street, described on the witness stand a deal he had made with Kessler for the sale of 295 cases of champagne.

He said Kessler had bought the sparkling nectar at $39.14 a case, but that he had failed to pay the duty, which amounted to $2,832. Porges said he paid this sum out of his own pocket and refrained from asking Kessler to reimburse him on advice of his own attorney.

The importer said the warehouse receipts, when the liquor changed hands were made out in the name of "Sullivan," for whom Kessler said he was acting. He said he had never met Sullivan.

There was some argument between opposing counsel when the defense asked permission to inspect the record of Porges's testimony before the grand jury. The request was denied. Porges admitted he had been a member of a firm two of whose members are now said to be under indictment for importing Scotch whisky.

Most of the other testimony concerned accounts in various banks, with which some of the defendants are alleged to have covered their operations in the liquor market.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

Telephone, 2400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

The Industry Must Not Be Too Elated Over Secretary Mellon's Recommendation of the Motion Picture Tax.

Secretary Mellon's recommendation urging the reduction of different taxes filled the motion picture industry with high hopes. After the first reading of the list of taxes that might be reduced or eliminated under the Secretary's plan, it looked as if the motion picture industry would be rid of the nuisance tax that has affected the picture-going public so greatly during the last few years.

This enthusiasm is proper and fitting, but the industry must not become too suddenly elated over tax reduction. It must be kept in mind that the motion picture tax is only one of twelve recommendations affecting all incomes and all industries and that all other people who have suffered from the war time measures are similarly affected. Even the most conservative of the newspapers think this tax reduction may be only talk and should not be greeted with too much hope.

The exact recommendation of Secretary Mellon in the case of the motion picture is as follows:

"The greater part of this revenue is derived from the admissions charged by neighborhood moving picture theatres. The tax is, therefore, paid by the great bulk of people whose main source of recreation is attending the movies in the neighborhood of their homes."

He places the motion picture tax as undesirable because it means so much to the man and woman of limited income who find the motion picture their only amusement. His reasoning is sane on that score. The admission tax has wrought a greater hardship to the people in poor circumstances than almost any other tax because it has interfered with their amusement, and every one will agree it is necessary for the poor man to have his proper share of amusement.

The motion picture industry in the past has been prone to lie down on any big situation and let George do the work. This is no time to loaf on the job. The admission tax is by no means passed and it is just as much of a necessity for every one going to work and doing his bit to see that it is abolished now as it was before Secretary Mellon made it known that he favored tax reductions. Every one in the industry should work even harder now, for this is certainly no time to neglect any opportunity to bring about the elimination of this tax because it has proved to be the most difficult thing the exhibitor has had to deal with and has caused more hardships to him and his patrons than any other law or any other condition.

Opinions Conflict on Reasons for the Present High Cost of Production.

The question: "What's the matter with the motion picture industry?" was answered last week, the only trouble being that it was answered in four different ways in the formal statements of four important executives. Jesse Lasky said that reorganization of the studios and the elimination of hurry are the panaceas which will cure the high cost of production. F. J. Godsol, on the same day, declared that exhibitor combinations are causing the trouble by forcing down rentals. He advocated joint distribution as a corrective. Then came Richard Rowland. While agreeing with some of the theories of Mr. Lasky and Mr. Godsol, he differed with them in advocating more and better continuity writing before production is begun as the way out of the dilemma. Hiriam Abrams has no meeting ground with the other three; making the accusation that the present shutting of the studios is but part of a conspiracy by which some of the big companies hope to ruin the independent producer, and that Mr. Godsol's suggestion of joint distribution is but another cog in this program of restraining trade.

Setting aside Mr. Abrams's exclamatory statement, three points of common consent appear in these attempts to solve the problem. It is agreed that a scarcity of good players and directors exists, with the result that salaries soar in the face of keen competition. It is also agreed that hurry and inadequate preliminary preparation are responsible for much waste. Lastly, there is an inclination to the opinion that quantity production must go on.

It is evident, therefore, that some means must be devised for gaining time, for planning and careful preliminary work, in the face of as great, if not a greater, flow of pictures; and a sincere effort must be made to ferret out new directors and actors of merit. If steps are actually taken along these lines the producers should be well on their way out of the waste lands.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodics over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Arthur MacLennan, director of promotion in the Thomas H. Ince studios at Culver City, Cal.

Every one knows Mac! Arthur MacLennan, that is, director of promotion in the Thomas H. Ince studios at Culver City, Cal. A Scotchman with an Irish wit and an able mind couldn't fail to make his mark. Mac has left his half way round the world.

"The career" began in Chicago. He was studying to be a lawyer in the University of Illinois, but he spent more time studying the life about him than his books. He had had the habit of traveling about from an early age—just looking things over. He ran into a big story one day and in a friendly spirit turned it over to a Chicago newspaper where it landed on the front page in headlines. One taste of blood convinced him that he was cut out to be a newspaper man and not a lawyer.



MACLENNAN OF THE INCE STUDIOS.

Followed news gathering days in Chicago, St. Louis and Kansas City, and then he heard the call of San Francisco, the newspaper man's paradise. On his way to the Coast he just stopped over in Denver, Colo. It wasn't long before he was the star reporter for the Denver Rocky Mountain News, then assistant city editor. When John C. Shaffer entered the Denver field, buying up three of the dailies, he sent MacLennan to Chicago to build up the Chicago Post for him, first as city editor, then as news editor. Two years later he returned to Denver to take over the managing editorship of the Denver Times. He was one of the youngest executives in metropolitan journalism in the country, but he put his paper on a plane that brought him national recognition . . . and made friends in every section of the Middle West who are loyal to Mac for all time.

San Francisco was still a distant objective for the Scotch never forget. The offer of an associate editorship on the China Press in Shanghai, China, seemed a step in the right direction, Westward, so in July, 1916, MacLennan sailed from Vancouver to "look things over" in the Chinese Empire. Seven months later he returned to America and the end of a long trip for his port was San Francisco. From successful work with the Examiner there, he was graduated into the army when the war came, receiving a commission in one of the first officers' training camps. Uncle Sam promptly took him from his cavalry outfit as soon as his history was known and named him to organize the West Coast intelligence service. Incidentally the hyphenated situation in the Pacific States was cleared up before a good many other sections had barely tackled their problem and the Government has some private records of cases that are better thrillers than dime novel reading.

When the armistice was signed, MacLennan opened his own advertising office in San Francisco, one of the first in the country to undertake national and international propaganda campaigns. His results talked so loudly that he was named publicity director for the six Pacific regional States for the Republican National Committee in 1920. In addition he handled publicity direction for Hiram Johnson's Presidential campaign in California and the West.

The motion picture industry beckoned and he came to Los Angeles two years ago with three studio openings from which to choose. After a month "just looking over the field," he cast in his lot with Thomas H. Ince. He has built up exploitation and promotion angles for the Ince productions, including the Silver Sheet, a studio publication which has won such a following that the idea recently has been adopted by several other studios. He is now in Canada on a special mission for Mr. Ince in connection with one of the Ince "specials" of the year.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

FLORA LE BRETON



Photo by Vaughn & Freeman.

She Left a Perfectly Good Job in England to Come to America and Seek Her Fortune. Takes Courage, We'll Say.

IF "Romeo and Juliet" does not reach the screen this next year it will not be because three of our most famous motion picture actresses have not made an attempt to film Shakespeare's best known heroine. Norma Talmadge, Mary Pickford and Lillian Gish have all announced their determination to try the public on this Shakespearian drama. Shakespeare, so far as motion pictures are concerned, has long been considered a drug on the market. "Othello" was sent over here and Ben Blumenthal will bear me out that it was a total loss so far as financial returns are concerned. Buchowetski, the Russian director, who gave his best efforts toward making an artistic film, succeeded in the artistic part of it all right, but the box office appeal was apparently missing. A picture that finds favor with the artistic few in New York and the elite in other cities sounds like a splendid accomplishment, but the distributor will tell you that it was not an accomplishment at all, but a dismal failure. Buchowetzki, in describing "Othello" said: "It is not a business film." He is right. It is not a business film.

But there is no reason why "Romeo and Juliet" cannot be a business film as well as an artistic success. The public for years was denied the right of looking at anything that savored of a costume play because the class of patrons who were supposed to go to motion pictures were not credited with enough intelligence to understand a historical drama. But a few of the intrepid producers, realizing that the market had been combed pretty thoroughly of the sentimental, modern type of drama, decided to try making a costume picture. To the astonishment of everyone, the public took to the best of these costume plays and accepted them without a murmur. "Robin Hood," "When Knighthood Was in Flower" and others not only pleased the New York audiences, but went big throughout the country. "Little Old New York," "Scaramouche," "Ashes of Vengeance" and "Rosita" no one has a doubt will equal in the small towns the success they have made in the key cities. So, the old argument that showing the public a costume motion picture is like feeding pearls to the swine can no longer be used as an apt illustration.

"Romeo and Juliet" from a scenic standpoint should have motion picture value. The story is very sentimental, and of course, subject to some discussion as to whether or not it will please the average motion picture fan.

Will Be New Type of Juliet.

But Jane Cowl has proved that it has splendid possibilities as entertainment. Her Juliet, so young, so alive and so lovely, differed from any other Juliet ever seen on the stage. Most of the other Shakespearian dramas have a "hark to the tomb" tone that makes them heavy and depressing. She had the good sense to put youth, beauty and romance into it. She played Juliet just as Shakespeare must have meant her to be, a young thing of sixteen, full of life and happiness. That is the way it will be done on the screen and that is the way it will have popular appeal

Italy will be an ideal setting for the fortunes of the Capulet family.

Miss Gish will not make the picture without studying the Shakespearian drama from every angle and we can be sure of its artistic beauty. We mention the Gish picture first because it will follow "Romola" and the other plans seem a little indefinite. Neither Miss Talmadge nor Miss Pickford have set any specified date for filming their "Juliets."

If all three pictures reach the market at the same time it will be interesting to compare them. Three of our famous stars in the same story. Mary Pickford and Lillian Gish are very close friends, and each one has kept an unselfish eye on the other's work. If they each play Juliet will it be possible for them to continue their same fine attitude? Knowing both of them, I am sure it will.

We have had two productions based on the same story, but never three, and the experiments, if made, will be watched with interest by every one in the industry, including the critics. Shakespeare has never been popular on the screen and if anything can popularize his dramas it will be having these three women stars and their Romeos in a Shakespearian picture.

She Comes Here to Seek Her Fortune

Any motion picture star who has had success in her own country and an assured income and comes to another country to seek her fortune is a brave soul. Flora Le Breton, an English motion picture star, did that very thing and is here now waiting the outcome of her venture. She came over here with letters in which she was called England's most beautiful motion picture actress. To tell the truth, we have heard that so often that these letters of introduction meant very little, but because Felix Orman wrote so engagingly of the young lady we decided to look at her and see. Even if she was not as good to look upon as some of her enthusiastic admirers said, at least we could respect her courage.

Unfortunately Miss Le Breton reached this country at a very bad time. Just when every one was talking economy and retrenching and the old established players were hanging on to their jobs by the skin of their teeth. A less courageous young woman would have found the outlook very dark and very gloomy. But Flora Le Breton has plenty of courage. She is not easily affected. She came here quietly, looked the situation over and decided bad business or not she is here to stay. She is a good business woman and she knows that an English actress in the cast is a valuable asset for the reason that in England where she is well known her pictures will have a big sale. The producers realized the same thing and before she was in this country many days her telephone started ringing, the postman started bringing her letters, the messengers started bringing her telegrams and before she knew it she had enough offers to justify her courageous step in coming to a country of which she knew nothing.

Made Good in Her Own Country.

Armed with many letters to many people she did not lose any time in presenting her credentials. Some of them came to me. Ordinarily I might have said, "Oh, some one else who wants to break into motion pictures." But these letters told me that she had made good in her own country, that she was a dancer of real merit and an actress of ability both on the screen and on the stage.

I accepted an invitation to lunch with her on a day when we were both tied up with business engagements. We had about fifteen minutes between us to eat and to get our interview. In that short time we gossiped in the breathless fashion women have when they are pressed for time.

"I came here," she said, "because for many months I have realized that if one wants to really get international fame on the screen, New York is the place. I came here determined to stay and I mean to keep my word. Most people say they are homesick when they first land in another country. I was not homesick a minute. I am enchanted with America and with the people. Much to my amazement I had not been here a week before my arrival had been heralded and I was recognized as 'that English motion picture actress.' I have three or four offers and I am going to take one of them, which one I cannot say."

Miss Le Breton says she has no intention of seeking a starring position in the beginning. She only wants a small part in a picture until she proves what she can do.

"Won't this be rather difficult," I asked her, "after playing important parts in English pictures?"

"Not at all," she said. "People make the mistake of wanting to start at the top. As well known as I am in London, the American producers know very little about me. I have to prove to them that I am a good actress, that I photograph well and that I appeal to the public."

Rather sage advice, we say, for a young lady of Miss Le Breton's years. We have to admit she has a great deal of sense. We admire her for her judgment and the way in which she weighs everything.

Not Like Marguerite Clark.

She has been called the Marguerite Clark of England. Personally, we do not think she looks in the least like Marguerite Clark. The only resemblance is in size. She has a different shaped face and not like her in any way. She seems to feel that being called the Marguerite Clark of England is a great help to her. We think it is bad business and the only move in which she has not been well advised. Imitations are never successful. Shakespeare said that imitation is the sincerest form of flattery. Being another Marguerite Clark may be flattery for Miss Clark, but it is an acknowledgment of a lack of originality on the part of the imitator.

Our luncheon was a hurried affair with both of us conscious of the fleeing moments. My impression of the English girl, whose accents and mannerisms are all decidedly British, is that she has far more spirit than any English motion picture actress I have ever seen. She is American in her enthusiasms, her spontaneity and her ambition to get to the top. And she is pretty. Whether or not she is England's prize beauty is a subject I should not care to discuss, but that part does not seem to matter." She has personality, a presence and if she screens as well as her sponsors say she should be a good bet for any producer who has an eye out for the main chance in winning England's approval.

Personally, I am for Flora Le Breton's sane outlook, for her realization that it is folly to come to this country to try and get rich quick. She is not motivated apparently by any thought of get-rich-quick, but rather by a desire to make her way slowly and surely and rightly. To her it is not exactly a commercial venture, but instead a move in the direction of getting somewhere in her career.

At the present she is famous in England and nowhere else. What she wants is to be famous all over the world, and she knows the way to approach, that is, to make pictures under American direction with American producers and in the good old American way.

Miss Le Breton was in the midst of telling me about her career in England when I had to dash away to keep another appointment. I never told her, but I had to eat two luncheons that day. I had a feeling of hurry and rush and not really being able to do justice to her ideas or to my own impressions. But as a well known writer said, "Never apologize for anything you write. Your readers will find out soon enough where you fall down."

Another Part of World Heard From.

Willard Patterson, who says the reason that the industry is in its infancy is because O'Reilly, Neilan, Grainger and himself are the only Irishmen to carry it on, offers the following solution for the present wave of economy. He says:

"After reading with a good deal of interest the pros and cons regarding the waste in this business and never caring to get into further arguments (I have had enough of them), I am reminded of a little negro story which I will pass on to you. I hope it is new:

"A negro preacher while holding services in his church suddenly looked up and saw coming down the aisle several white-robed Ku Kluz. When they approached his altar they handed him a purse of money. The next day a reporter was interviewing the preacher, and in the course of the conversation the reporter said: 'It was mighty nice of the Ku Klux to give you the purse of money.' The negro replied: 'Yas, sur, it was fine to get the $25.' The reporter replied, 'You're crazy; you know that purse contained $100.' The preacher said, 'Yas, sur, it certainly did, but it took $75 to clean up the church after they left.' And to some of us who sit a long way off it looks like it takes about 75 per cent. to clean up the waste."

Outlook Hopeful.

George D. Morris, political writer on the Evening Telegram, sounds a note of hope in the breast of the motion picture industry in an article in which he says that he believes motion picture censorship may be repealed at the next meeting of the Legislature. Mr. Morris says that this is the only part of the Governor's program that the Republicans admit has a chance. He says:

"If the Democrats are as keen next year as they were last Winter for the repeal of the motion picture censorship law, they may be successful in wiping this statute off the books. The State Republican leaders agree that the prospects of retaining this law are not as bright as last year, when the bill providing for the repeal was voted down in the Republican Assembly. This is about the only part of Governor Smith's legislative program that the Republican leaders are willing to concede has a chance of being passed at the next session of the Legislature."

Note, Mr. Morris says if the Democrats are as keen, which means that everyone who wants to have censorship repealed in this State should get busy and not waste any time. We hope to see the industry make even a greater fight than they made at the last Legislature. If they do, we believe censorship can be wiped off the board and one more victory gained for motion pictures.

Cosmopolitan Premiere.

If any one doubts for a moment that the inteerst of the motion picture is restricted to the few, he had only to visit the Cosmopolitan Theatre last Monday and take a look at the audience. There were stage stars, screen stars, society favories, and men and women high in civic affairs. To tell the truth, when the press agent wrote a glowing account of who might be expected at the first night, we took it all with a grain of salt. There were four theatrical openings on that night, among them Ethel Barrymore, and she always gets a goodly portion of New York celebrities.

But seeing is believing. Miss Barrymore shared honors with "Under the Red Robe." There were enough well-known society men and women to fill several pages of the social register. We saw many well known literary lights, musical folk and artists in the gathering. Having watched these motion picture premieres since the first one was instituted by David Wark Griffith many years ago, we have always been interested in the people who attend them. We wondered what brought all these folk to the Cosmopolitan Theatre. If it had been the opening of the theatre we would not have been surprised; the same brilliant assemblage was there when "Little Old New York" started its engagement. But as far as we could see, there was no special reason last Monday for all these people flocking to the theatre. It is significant that it was possible to get together such an audience. Significant because it means that the better class of motion pictures are being seen by a better class of people. No more is it necessary to fill the seats on opening night with paper. There is now a demand for first-night tickets at any representative motion picture premiere. In fact, we understand, on good authority, there was a struggle to get into the Cosmopolitan Theatre that night. Such a condition speaks volumes, not only for the opening of "Under the Red Robe," but for every other motion picture opening, because it means that motion pictures are on the upgrade and are commanding the interest of not only the proletariat but of the cultured, thinking class.

Sounds Strange to Us.

It is difficult for those who met Margaret Leahy when she was in this country to believe that the story which came from England last week saying that she is suing Joseph Schenck and Norma Talmadge, is true. Miss Leahy said again and again how much she appreciated all Mr. Schenck had done for her. He brought her to this country, a girl without a day's experience in motion pictures, and gave her the leading role opposite Buster Keaton, this after she had won a contest inaugurated by Norma Talmadge for England's prettiest girl. Her mother and she were given apartments in the Hollywood Hotel and surrounded with luxuries that the little English girl had never known. I saw her just a few days before she sailed for London and was told how kind Mr. Schenck had been in money matters and how much she admired Miss Talmadge. It is a well known fact that Miss Leahy was not particularly successful in her screen venture, but regardless of this she was given every possible courtesy in the matter of exploitation. It seems difficult to believe that she could have changed in that short time. She did not seem to be the sort of girl who could take advantage of a situation. The news is that she is suing Mr. Schenck and Miss Talmadge for breach of contract, when, as a matter of fact, Mr. Schenck says there never was any contract.

Speaking of the Lowe Contract.

In these days of much talk of hard times it is interesting to know that Edmund Lowe has been signed by William Fox on a long term contract. Five years is a long time. He will make some of the dramas that come from the Fox studios. Whether he will work in the East or West we do not know. The contract was signed in the West, but the important thing is that any actor in these days who is able to get a contract speaks well for his ability and for his drawing power.

Picture at the Plaza Theatre.

"Columbus," the first of the Chronicles of America produced by the Yale University Press, is booked for its New York premiere at the Plaza Theatre on November 21, 22, 23 and 24. It was shown a few weeks ago at the Yale Club at an invitation affair, but this is its first public bow and those who have had a hand in making this picture are interested to see how it takes with the public. Its historical nature and the appeal that it should have on the American public is used as the reason for its promised success.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with Onlooker.

About the Tax.

Motion Picture Editor The Morning Telegraph:

The agitation for the removal of the amusement tax calls for a pertinent remark as to just what the exhibitors are going to do in the event that the tax is taken off.

The present is a bad time for the repeal of the tax. The producers are charging that they do not get enough for their pictures, and the exhibitors say that they have to pay too much for them.

It will be easy for the industry to say to each other: "The public paid the tax on these pictures, which means that they think they are worth our price, plus tax, to see. Why not raise our prices to the point where they were before the tax was repealed and take the ten per cent.," which will defeat the object of the repeal, unless the whole agitation is not meant for the benefit of the public, and is merely pre-campaign work.

George McGinnis.

New York, November 15.

Motion Picture Editor, The Morning Telegraph:

In spite of the good reviews that Associated Pictures, Inc., have gotten on their "Richard the Lion-Hearted," I wish to break into print on the point.

The producers, realizing that Wallace Beery made a great hit in "Robin Hood" as The Lion-Hearted," seized their market and put out a follow picture, for this "Richard the Lion-Hearted" is nothing more. The idea is a good business one, but not one that goes toward the improvement of pictures offered to the public.

The charge that the story is based on Sir Walter Scott's "The Talisman" was not proven. Perhaps this was due to the fact that in that story, Richard was not the hero, and in this picture, for the purposes of marketing, he must be. Therefore, the plot is left in the background, and we see Richard taking a bath, fighting, being shaved, making love to his wife, and being sick.

I do not say that the picture will not be a success. It will, a most tremendous one; but I do say that it is not up to the standards of the present day feature picture. "Excellence of production" will always be subordinate to "catching the market," wherever there is money to be made.

G. A. Johnson.

Pelham, N. Y., November 14, 1923.

TO SIMPLIFY THE FILMS.

Motion Picture Editor, The Morning Telegraph:

To sell a moving picture it must have one of the following attributes:

(1) A big star heading the cast.

(2) A well known story.

(3) A famous author doing the scenario.

(4) Or, have a million dollars spent on it.

The latter seems to be the favorite selling "gag."

When will the public get on to the fact that good pictures (I do not speak of the big feature films, but of good six-reelers for the neighborhood houses) can be made more cheaply than they are now, if the stuff that goes into them is more carefully chosen, and more attention to the picture is taken before it goes into production?

The legitimate stage is trying to do this very thing, by cutting down on scenic effects and increasing the intrinsic value of the production in an artistic way.

Maybe it can't be done with the moving picture public. Can it?

Lars J. Swensborg.

Manhasset, November 14, 1923.

PAYING THE TAX.

Motion Picture Editor, The Morning Telegraph:

Secretary Mellon's recommendation that the amusement tax be discontinued, announced on Monday last, brings up the point of "Who is supposed to pay that tax?"

The people who patronize the moving pictures have been paying it, and should, for the exhibitor is loaded down with plenty of other taxes to take up any surplus money he may have; but it has been necessary for the cheaper theatres to pay that tax themselves, in order to keep their seats filled.

In view of the fact that the sum of $323,000,000 has been mentioned as a possible saving in the Federal expenses of the coming year, cannot some of this saving be spent in making the pictures cheaper to the public, a large part of whom have no other means of amusement, and barely money enough to indulge themselves in this.

George R. Smith.

New York, November 14, 1923.

Motion Picture Editor The Morning Telegraph:

I recently noticed in your columns an article concerning "gag" men and their value to the producer. There can be no doubt that the men who think up stunts which bring a laugh are of value to the industry, but producers are more and more forgetting the fact that the public is becoming educated to the motion pictures and expects more than a laugh.

Some years ago laughs were furnished by the throwing of miscellaneous missiles and required nothing more to put them over. Most of us are tired of seeing a series of brutal assaults and nothing more.

Slapstick comedies need plots and care in their construction and should be as carefully worked out before they go into production as any other picture. The average comedy now on view gives the impression that the director asked if they had the camera and all the members of the cast and then said, "We'll make a comedy. Some one tell me something funny to start with." And the picture is made with that same attitude throughout.

In the old days, fifteen years ago, all a man needed to make a picture was a camera and some film and it sold because it was a novelty. The competition is as keen in comedies as in any other branch of the industry and must have as much care in preparation.

John Briggs.

New York, Nov. 15, 1923.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

MOTION PICTURE CENSORSHIP IS DUE FOR EARLY DEATH

Strong Sentiment in Favor of Abolishing Law From Statutes Has Developed and Even With Republican Majority Outlook for Elimination Is Considered Favorable.

SMITH AGAINST CENSORING

GEORGE HERRICK, representative of The Morning Telegraph in Albany and a man who is conversant with every phase of the censorship situation, sends the following account of the way the land lies in Albany and what we may expect when the Legislature convenes the first of the year. Mr. Herrick says:

"Notwithstanding the fact that the new Assembly will have a Republican majority, it is in no manner certain that legislation tending toward the repeal of the law creating the State Motion Picture Censorship Commission will not receive favorable consideration when the lawmakers meet there January 1, 1924.

"There has developed a strong sentiment in favor of the abolishment of the censoring of films in New York State, and this agitation is steadily growing and prevails to a great extent among the Republican members of the Legislature as well as the Democrats.

"Last year, when the repeal measure was voted upon and defeated by a vote of 71 ayes and 74 noes, five Republicans voted with the Democrats for the repeal bill, and it is now pointed out that the new Assembly will add several new advocates of the repeal law at the coming session, and it is said that the outlook is, indeed, favorable for the elimination of the censorship law from the statute books when the matter comes up for action.

"Governor Smith is on record as being decidedly opposed to the State censoring motion picture films, and in his last message to the Legislature, in no uncertain terms expressed his views on the subject and the reasons why the motion picture commission should be abolished. No doubt Governor Smith will again, on January 1, when he submits his annual message to the Legislature, recommend the repeal of the law.

"Officials of the State Censorship Commission recently stated that a most thorough inspection of the up-State counties has been made during the past few weeks, and they have failed to discover any violations of the law regarding the showing of objectionable or unlicensed films. One of the officials declared that he had hoped to unearth some violations, and appeared greatly disappointed that they had found none. This condition indicates that the producers of films are complying strictly with the provisions of the law, and that there now exists no further need of this useless and high salaried commission simply to supervise the distribution and exhibition of screen productions. The facts are that the producing companies are not devoting time or money in the preparation of films that are not clean and proper to show the public generally."

Famous Players Up.

Famous Players-Lasky common stock went up over two points yesterday, registering a high of 64 7-8, but dropping off 1-4 point before the close of business. The low mark was 62 1-4. The preferred stock remained stationary at 85¾. The other motion picture offerings registered no change.

Yesterday Was the Day.

Yesterday marked the observance of Motion Picture Day throughout the country. Extensive publicity had been given the move, which was sponsored by the Motion Picture Theatre Owners of America, with offices at 132 West Forty-third street.

Theatre owners all over the country have agreed to devote 25 per cent. of the proceeds of the day to the organization to be used for the furtherance of the interests of the organization and the industry in general.

Special arrangements were made for performances in the city and elsewhere, in an effort to establish the identity of organization and to provide a fund for such improvements as are needed in the industry. The M. P. T. O. A. requires its members to subscribe to a code of ethics in accordance with the best business methods.

A parade was held last Saturday to promote the observance of the day.

Sydney Cohen, president of the organization, could not be reached late yesterday, and reports as to the success of the day throughout the country will not be available until late to-day.



Photo by Ira Hill.

MARION DAVIES.

Her picture, "Little Old New York," is continuing to break the record at the Capitol Theatre, where there is every indication that it will be held over for a third week if the existing contracts can be arranged to make it possible.

Levy Leaves Town.

After spending a week or ten days talking shop to Associated First National, Col. Fred Levy returned home to Louisville to-day. He is one of the important members of First National and is always in on all important sessions. Lee Goldberge, who also receives letters at the same city as Colonel Levy, likewise returned to Louisville to-day.

John S. Robertson Is Picked to Direct Lillian Gish's Interpretation of Juliet in Original Setting in Italy and Wife Preparing Continuity of Shakespearian Drama.

FAMOUS PLAYERS' STOCK UP

A POSTCRIPT to the Lillian Gish story on "Romeo and Juliet," which, by the way, was published exclusively in The Morning Telegraph columns last week, was added yesterday when word came from the Inspiration office that John S. Robertson had been elected to direct the picture next year in Italy. Richard Barthelmess, as we said last week, will play Romeo to Miss Gish's Juliet. Josephine Lovett, who is Mrs. John Robertson in private life, is now preparing the continuity of the Shakespeare drama and getting it in readiness for the screen. It was Mr. Robertson who first saw in "Romeo and Juliet" a motion picture possibility for Miss Gish and Mr. Barthelmess, and it was upon his suggestion that Inspiration acted.

Jimmy on the Wing.

That busy young man, JaJmes R. Grainger, left the Coast yesterday for the East. He has bee nout there looking over prospects for the season. Before he teaches the big city he plans to stop over at Denver, Salt Lake and other places. What for? Why, to see exchange managers and exhibitors, of course, and to get a general line on business.

Well Known Exhibitor Here.

Frank L. Newman, who is the Rothafel of Kansas City, is in town shaking hands with the distributors and having a good time by attending all the worth-while theatres in town. Mr. Newman is one of the most popular exhibitors in the Middle West and every time he comes to town his friends declare a holiday and combine to entertain him.

E. C. Ellis Remains.

When announcement was made last week that the Non-Theatrical Motion Pictures, Inc., had changed hands, together with the election of an entirely new board, it was reported htat Don Carolos Ellis would remain as secretary of the organization in spite of any other changes. This was confirmed yesterday at the offices of the company by the actual presence of Mr. Ellis, who has returned from a business trip. Mr. Ellis declared that there was nothing of special interest to be stated concerning the new management as yet, but that a formal announcement might be issued later in the week.

This Freedom Coming.

The William Fox production, "The Temple of Venus," will be withdrawn after the presentation next Sunday night at the Central Theatre to make room for the film version of the A. S. M. Hutchinson novel, "This Freedom." It will be remembered hat the Fox corporation also released "If Winter Comes" on the screen and, like that picture, "This Freedom" was also made in England on the scenes described by the author. The premiere will occur on next Monday night before an invited audience. Two popular English players, Fay Compton and Clive Brook, are in the cast.

Tom Terriss to Produce.

The Goldwyn Pictures Corporation has bought the screen rights to "Bandellero," a romantic novel of Spain, by Paul Gwynne, and Tom Terriss will direct it. It is understood that Mr. Terriss will have his own producing organization and will release the picture through the Goldwyn channels. He will make the exteriors of the picture in Mexico City and the surrounding country. Mr. Terriss, who was an actor and manager in London before coming to this country, spoke last night at Station WOR in Newark under the auspices of The Morning Telegraph. He spoke about his experiences while filming a picture at the tomb of King Tutankhamen in Egypt.

Young Doug Doing Well.

"A chip of the old block." "Exactly like his dad," is the verdict heard on all sides of the Douglas Fairbanks, Jr., picture. Young Douglas is holding forth at the Rivoli this week and the business so far is such that Famous Players-Lasky feel greatly encouraged over the young man's first picture, "Stephen Steps Out." He is bound to be a success, every one feels, because he has all the characteristics that made Douglas, Sr., an instantaneous success with motion picture fans. The only difficulty will be in getting stories suitable for a young man of his tender years. There is a great chance for motion picture writers with ideas that will suit him providing, of course, that the writers have the right to recognition.

Looking the Land Over.

Sidney L. Cohen, who is no relation of Sydney S. Cohen and who is not associated with the latter excepting in name, returned from the Coast yesterday. He has a number of important business deals on hand, al lofwh ich will be revealed in due time.

ALMA RUBENS.



Photo by Ira Hill.

She Will Play the Leading Role in "Blood and Gold," a Distinctive Production.

By LOUELLA O. PARSONS.



Photo by Evans Studios.

BARBARA LA MARR.

She has the leading role in Samuel Goldwyn's screen version of "The Eternal City," which has its world premiere at the Eastman Theatre in Rochester next Sunday evening.

"BREAD" COSTLY TO METRO; ALMA RUBENS IN NEW ROLE

"Red Robe" Star Chosen for Leading Role in "Blood and Gold" Instead of Jetta Goudal, First Mentioned for Part, Who Has Other Plans on Hand.

TOM TERRISS TO PRODUCE

ONE Job Henry Hobart did yesterday, which he feels was a good day's work, was engaging Alma Rubens for the leading role in "Blood and Gold." Fresh from the triumph of "Enemies of Women" and "Under the Red Robe," Miss Rubens was sought for this part because she is especially suited to it. Jetta Goudal, who was first mentioned for this part, has other plans on hand. She is leaving for California within a few days, a thing that she has always wanted to do and now that the opportunity is here she feels she must strike while the iron is hot. Miss Goudal came into considerable fame when she played a part in "The Green God dess" that called forth the attention of the critics and others, who found her a type worth considering.

"Eternal City" in Rochester.

Rochester, N. Y., will probably be taking great credit to itself next week as the scene on Sunday of the world premiere of Samuel Goldwyn's production of "The Eternal City." Rochesterians are almost sure to claim the title of the picture as a compliment to their own fair city. The opening will take place at the Eastern Theatre and Harry Reichenbach, Mr. Goldwyn's right hand man, left yesterday to see that nothing is overlooked in making the film's debut successful. Another local film man who has left us for the northern part of the State is Samuel Berman, secretary of the Motion Picture Theatre Owners of New York State, who has gone on business connected with his organization. Barbara La Marr, Richard Bennett, Lionel Barrymore, Bert Lytell and others are in the cast which Samuel Goldwyn admits is all-star.

Jake Wells Here.

Jake Wells, the most prominent exhibitor in West Virginia, and one of the most prominent in the industry, has arrived in New York for a few days on personal business and to consult with the State and city theatre owner organizations on various matters of interest.

"Maytime" Ready for Exchanges.

The editing of Gosnier's production, "Maytime," has been completed at the Schulberg studios, and the first prints will soon be in exchanges of the Preferred Pictures Corporation. The picture is based upon Rida Johnson Young's play which has already run six seasons on the stage. It features Harrison Ford, Ethel Shannon, Clara Bow, William Norris, Betty Francisco, Wallace MacDonald, Robert McKim and Josef Swickard.



Photo by Wilsel.

THEODORE ROBERTS.

He Is Appearing in Vaudeville in San Francisco With Great Success.

JOHN ROBERTSON.



He Will Direct "Romeo and Juliet," the Picture to Be Made in Italy With Lillian Gish as Juliet and Richard Barthlemess as Romeo.

William Atkinson Announces This Concern Has Given Up Lot of Dough for Screen Rights to Charles G. Norris's "Best Seller" to Be Filmed at Hollywood Studios.

A. P. TO REPORT ON FILMS

WILLIAM ATKINSON, general manager o fthe Metro Pictures Corporation, let it be known yesterday that his concern has nicked its bankroll for a considerable amount in order to purchase the screen rights to "Bread," the novel by Charles G. Norris. The book was published about three months ago by the E. P. Dutton Company, and since that time has had an unusually good sale. The deal having just gone through, no plans have as yet been made as to who will be starred or who will direct. However, it will undoubtedly be made at the Hollywood studios of Metro.

Charges on Committee.

H. H. Gordon, original franchise holder for Boston in Associated First National, arrived in New York yesterday to serve as a member of the company's rotating committee for the next two weeks. He is succeeding Walter Hays of Buffalo.

Incidentally, First National officials are well pleased with the Sunday showing at the Strand Theatre of "Ponjola," the South African drama taken from Cynthia Stockley's novel. Yesterday noon there was a line atthe box office, and it looks like good business for the week.

To Report on the Industry.

It was reported yesterday that the Associated Press has directed its editor in Los Angeles, Carl Clausen, to learn all there is to know about the present situation in the motion picture industry and make a report, which will be sent out to all A. P. members. Mr. Clausen will confer with Fred Beetson, Hollywood representative of the Hays organization, and with producers, distributors, directors and stars in the fil mcapital. Such an action on the part of the A. P. is considered unusual, but is probably caused by the wide interest taken by the public in the screen, heightened at present by the announcement of the shutting down of the studios.

Breaks Record.

It begins to look as if "Little Old New York" will have to be held over at the Capitol Theatre for another week. Never in the history of the theatre has business been so good. S. L. Rothafel is wearing a smile that won't come off. Messmore Kendall is looking particularly happy and even the doorman will tell you business is fine. "Little Old New York" is the production and the business is such that it would not hurt Roxie's feelings if some one offered him a "Little Old New York" every day in the week. Sunday th receipts were $12,600. A close second to the first Sunday. Marion Davies is feeling pretty happy over the returns herself and is glad New York likes her picture so well. We are going to the Capitol to-day and have a look at the prologue which Roxie has arranged just to see if it is as good as every one says.

Keeving Uv With Titles.

It's a wise author who knows his own story titles these days. Yesterday Paramount announced that Julian Street's "Rita Coventry," changed for screen purposes to "Holiday Love," is now to be called "Don't Call It Love," and that the Herbert Brenon production, "My Man," an adaptation of the French stage play, "Mon Hom," has been changed to "Shadows of Paris."

Contrariwise, the Cosmopolitan Corporation, which recently changed the title of its new Marion Davies vehicle from Charles Major's original, "Yolanda," to "Mary of Burgundy," has abandoned that idea and returned to the former.

He Is Avvearing in Vaudeville.

Theodore Roberts is appearing at the Orpheum in a single act skit this week by permission of Famous Players-Lasky. By the Orpheum we mean the theatre in San Francisco.

ENTENTE RUPTURE IS STILL IMMINENT

Patched Up Compromise Regarded as Only Temporary by Both Sides.

CROWN PRINCE IS ISSUE

(By United News to The Morning Telegraph.)

PARIS, Nov. 19.

The Entente cordiale still hangs by a thread. It exists in pretence only and a day of negotiating by the Council of Ambassadors, desperately groping for a common ground of agreement, failed to patch together the shattered pieces of Anglo-French union.

For a moment to-day it appeared that the Ambassadors, in their momentous deliberations, had definitely averted a break. After some concessions by both the British and the French representatives, the Ambassadors arrived at a makeshift compromise. This represented two notes to Germany on the immediate issues which threaten the Entente rupture—the disposition of the former Crown Prince and the demand that Germany accept the restoration of inter-Allied military control.

These notes which the ambassadors believed would save the hopes of allied unity, were submitte.l to the French Cabinet for approval.

With only minor reservations, the Cabinet accepted the document which dealt with military control, but did not discuss the text referring to the Crown Prince. At first, it was reported the Cabinet had rejected completely the note discussing the Crown Prince, but this appears to have been premature.

No Instructions Received.

When the Council reconvened it was powerless to act further. Not only had the French Cabinet rendered no report on one of its notes, but the British Ambassador had received no instructions from London as to his government's attitude on the compromise. That brought the Council back to a deadlock. The fate of the Entente is still oscillating precariously between hope and fear.

The tentative note which the Ambassadors drew up on the question of the Crown Prince demanded that the German Government virtually intern him somewhere in Germany and be responsible for his movements and actions.

The second note, with regard to Allied military control, provided that the Inter-Allied Commission designate places in Germany where search for arms and general serveillance over military affairs appeared to be necessary. Germany, under the terms of the note, was to be responsible for any attacks upon Allied officers. The note provided that the military regulation be started at first in districts which were peaceful, and be gradually extended.

Penalties Threatened.

Sanctions were threatened in the event of Germany's refusal to accept control, but no specific penalties were named. These were omitted upon the insistence of the British. The British representative made it plain his Government would not participate in any penalties.

It was felt that if the Allies could present a united front, Germany would yield without the threat of definite coercive measures.

The next development in the fate of the Entente now depends, first, on the French Cabinet's verdict regarding the note demanding internment of the Crown Prince, instead of expulsion, as the French have urged previously; and, second, whether the British Government accepts or rejects the reservations which France has imposed in the memorandum dealing with military control.

Officials at the French Foreign Office are optimistic. They believe "things will be arranged," it was stated to-night.

NOVEL SCENES TO SHOW VAULTS OF YOKOHAMA BANK

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Nov. 12.

M. C. Levee's "Torment," now being directed by Maurice Tourneur at the United Studios, will offer something in the way of a novelty in that nearly half of the story is laid in the American Bank of Yokohama.

A wrecking scene, in which the characters become entombed in the lower regions of the bank, offers one of the big moments of the play. The sequence which follows portrays the most dramatic elements of the plot and finds a band of international crooks, their victims and a fortune in jewelry removed in all communication with the outside world.

A reproduction of the lower vaults and adjoining rooms of the bank in Japan have been built at the studios, where the sets occupy practically all of the floor space of one of the large stages. Exterior scenes and other "atmospheric shots" will be photographed in Japan and used in conjunction with the situations filmed at the studio.

"LUCRETIA LOMBARD" BOOKED BY STRAND

Warner Brothers' Picture of Kathleen Norris's Novel Will Show Dec. 10—Features Forest Fire.

The new Warner picture, "Lucretia Lombard," a screen adaptation of Kathleen Norris's novel of the same name, has been booked by the Strand Theatre for December 10.

The film was produced by Harry Rapf and directed by Jack Conway. Irene Rich and Monte Blue are co-starred in the production and are surrounded by a cast including Marc McDermott, Alec B. Francis, Norma Shearer, John Roche, Lucy Beaumont and Otto Hoffman.

The outstanding feature is a forest fire. The leading characters are trapped in the forest, finally escaping to a high railroad trestle. A dynamite shed explodes, breaking the dam, and the torrents rush down, carrying away the trestle and sweeping Irene Rich and Norma Shearer into the rapids.

The story of "Lucretia Lombard" deals with failure of a European marriage and the entanglements that follow the death of Lucretia's dissolute husband.

PITCHERS OBTAIN ENTIRE STOCK OF NON-THEATRICAL

(Special Correspondence The Morning Telegraph.)

LOS ANGELES, Nov. 12.

Harry Levey, one of the principals in National Non-Theatrical Motion Pictures, Inc., has sold his interest and is no longer connected with the organization. Pitcher & Co., investment brokers, at 60 Cedar street, have taken over control. The officers of the new organization are: F. C. Pitcher, president; C. M. Strieby, vice president; W. J. Bold, secretary and treasurer. D. C. Ellis, secretary under the old management, will probably be secretary of the present company.

Directors will be: Francis M. Hugo, chairman; J. B. Pitcher, F. C. Pitcher, C. M. Strieby, W. J. Bold, Mack E. Gillis and R. E. Tapley.

Pitcher & Co., Inc., have purchased the entire stock of the company, and hope, by improved management and new life, to increase activities. They are now operating seven exchanges and intend to open nineteen more in the next twelve months.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

SCHENCK INTERVIEW GIVEN ON HIS OWN RESPONSIBILITY

Office of Will Hays Has Heard Nothing of Plan of Producers to Eliminate Bidding for Stars or to Increase Admission to Moving Picture Theatres.

IT MAY COME LATER

JOSEPH SCHENCK, who only recently returned to the Coast from a visit in the East, said, in an interview granted in California, that a tacit understanding had been reached whereby the producers will abide by a priority rule in engaging players.

"Each producer," said Mr. Schenck, "will record notice of his negotiations with players through the Will Hays bureau. In case of conflict with other producers seeking the services of the same player, the one first approaching the player will have prior claim to his services, thus eliminating bidding."

Schenck also predicted a rise in the price of admission to picture theatres, and a concentrated effort on the part of producers to reduce production costs. These are necessary to insure the producer a fair return on his investment as a result of the present trend toward more elaborate productions, said Schenck.

Over at the Hays office there was no one who would comment on the Schenck interview. It was impossible to reach Courtlandt Smith either by telephone or through a personal call. Joseph O'Neill, who handles the publicity for the Hays office, said there might be something forthcoming a little later, but that he knew nothing about any such arrangement as Mr. Schenck spoke of.

"There may be one," said Mr. O'Neill, "but I do not know anything about it. If I learn anything further I will telephone you, and we assume he heard nothing further because we did not hear from him again.

Larry Semon Makes Start.

Larry Semon has left for Hollywood to make his first feature comedy under his new Truart contract. Larry has been in New York for some time past arranging for this production. Just before leaving he announced that in addition to the three or four pictures he is to appear in for Truart he will produce four specials on his own hook and later supervise the direction of twelve two-reelers. Selection of material for these and a preliminary glance over the casting situation also took much of his time.

Dirty Work at the Crossroads.

Andrew J. Callaghan, who recently formed the Monogram Pictures Corporation, has received several letters from exhibitors in different parts of the country complaining that his representative had been to see them, signed contracts for films and then departed, leaving only a pleasant memory. Mr. Callaghan has been investigating for the last week and has found something decidedly peculiar in the wind, with the result that he is issuing a warning against misrepresentation. At the present time the only road representative authorized to do business for Monogram is George H. Wiley, says Mr. Callaghan. He also issues a warning that his concern sells only to State rights buyers, who will equip their own representatives with proper credentials. All others are imposters.

Rosita Opens in California.

According to a wire received from the Coast yesterday "Rosita" opened at Grauman's Million Dollar Theatre on Monday night with a premiere that will go down in history as one of the most brilliant ever given in that city. Mary Pickford, Douglas Fairbanks, Charles Chaplin and Ernest Lubitsch all appeared on the stage after the opening of the picture and all were given a hearty applause.

Abe Einstein in Town.

Abe Einstein, the poet laurlate of the Stanley Booking Company, is in town. He said yesterday that "Little Old New York" opens at the Stanton Theatre in Philadelphia Christmas week, and that he was here to arrange for a special exploitation. Mr. Einstein tells the world just how good Jules Mastbaum is as a show man.



JOHN BARRYMORE.
He has finished his work on "Beau Brummel" and is expected in town on Saturday.

Harry Buxbaum, Formerly Eastern District Manager for Famous Players-Lasky, Has Entered Service of Associated First National in Same Capacity—Is Very Popular.

SUCCEEDS RALPH CLARK

HARRY BUXBAUM is now eastern district manager of Associated First National. He took the office yesterday under the supervision of E. A. Eschmann, who is general sales manager of this company. Mr. Buxbaum will be in charge of New York, Buffalo, Albany and New Haven. His position is the one formerly occupied by Ralph Clark, who has not been with First National for some months.

Mr. Buxbaum is very well known in the motion picture business and very popular. He was formerly eastern district manager of Famous Players-Lasky, and in this capacity made many friends among the exhibitors. His friends wish him all kinds of good luck in his new job.

Arthur Carewe Reaches Town.

Arthur Carewe, the Svengali of Trilby, reached town on Saturday. Mr. Carewe has just finished playing the leading masculine role oposite Normia Talmadge in "Dust of Desire." His headquarteres are at the Luxor Pictures Corporation. Speaking of Luxor Pictures, the policy of this company for the forthcoming yea rls to be determined at a board of directors meeting at 347 Madison avenue to-day. Sig Schlager's plan, it is said, is a co-operative production idea, which will embrace fifteen productions in addition to "The School for Scandal," "Daniel Deronda" and "Shifting Sands" already announced by this company.

Picture Opens.

Interest is centering around Fay Compton's appearance on the screen in "His Freedom," an English motion picture based on A. H. S. Hutchinson's novel. William Fox recently purchased the picture and is giving it a premier at the Central Theatre next Monday.

John Barrymore Due on Saturday.

John Barrymore left the Coast yesterday after finishing "Beau Brummel" for Warner Brothers. He will arrive in New York Saturday next and opens Monday night in "Hamlet" at the Manhattan Opera House. The remainder of the cast of "Hamlet" has been in rehearsal for some time, but Mr. Barrymore will only have Saturday, Sunday and Monday to perfect his work in conjunction with the rest of the company.

Novarro Due Thursday.

After all Ramon Novarro is to join Rex Ingram in Cairo. For a time it was uncertain whether he would go on with Rex Ingram or make his plans elsewhere. But according to work from Metro, young Novarro is expected in town on Thursday and, after spending a few days here, will sail for Egypt to join Mr. Ingram.

Novarro, Metro says, has never seen the picture in which he plays the principal role, "Scaramouche," of course, we mean, and he will make a visit to the Forty-fourth Street Theatre Thursday night. Someone, please page the Novarro fans.

Herbert Howe to Sail.

Herbert Howe, demon interviewer of stars for the fan magazines, and one of the handsomest men in golf togs yet unfilmed, has arrived from Hollywood for a short stay—short because he is sailing on Saturday for Paris. Mr. Howe seems a little indefinite as to why he is sailing. All he knows is that Rex Ingram, who is preparing to make a picture for Metro in the Algerian desert, has sent a cable asking him to come on over. The cable was sent from Paris, although the director is supposed to ge in Africa, and made no mention of why Mr. Ingram wanted him. Mr Howe will go to Paris, wait until somebody collects him, and then find out what he is supposed to be doing over there.

Here's a Chance to Make Some Money.

Universal needs a name for Baby Peggy's picture, "The Custody of the Child." So that the exhibitors, who are the ones after all who have to suffer a name, will be satisfied, this company is offering any exhibitor who can furnish a name for Baby Peggy's picture $100. Don't all speak at once, theatre owners, but here is certainly a chance for some young man with an idea.

RUTH ROLAND.



She Is Reported Engaged to R. C. Cliff, Durant Millionaire Motor Manufacturer.

TOWN HALL RECITAL.

Marguerite D'Alvares Gives Vocal Concert Before Many.

Marguerite D'Alvares was greeted by a large audience when she gave a recital at Town Hall last night. The singer was accompanied by Lyell Barber at the piano.

The program opened with Durante's "Vergin Tutto Amor," which was followed by "What Then Is Love But Mourning" (Roesser). Bantock's "Celestial Weaver" was the first selection in the second part of the recital. One of the most popular selections of the evening was Bizet's "Sequidilla," from "Carmen."

By LOUELLA O. PARSONS.



Photo by Hoover.
ARTHUR CAREWE.
He has come on from the Coast after playing the leading masculine role in "Dust of Desire."

'COVERED WAGON' AFTER RECORD; MANY MOURN ALLAN HOLUBAR

Picture at Criterion, Now in 38th Week, Will Almost Surely Surpass Run of "Birth of a Nation" at Liberty—School Children to See "Little Old New York."

IT PORTRAYS HISTORY

"THE Covered Wagon" reaches its 500th consecutive performance at the Criterion Theatre to-day. Having opened March 16, the picture is now in its thirty-eighth week and it will probably break the long-run record for a motion picture held by "The Birth of a Nation," which ran forty-two weeks at the Liberty Theatre in 1915. With no let-up in business at the Criterion in sight, it is more than likely that "The Covered Wagon" will run more than a year.

The most remarkable feature of the run of "The Covered Wagon," however, is not the number of consecutive performances, or the duration of the run, but the fact that in every week since the beginning of the engagement the picture has played to more than the capacity of the house. Throughout this period, the fluctuation in weekly gross receipts has been less than $1,000, the varying number of standing room admissions sold being alone responsible for the fluctuation.



FAY COMPTON.
She plays the leading feminine role in "His Freedom" which comes to the Central Theatre Monday night.

ALLAN HOLUBAR.



He Died Yesterday in California Following the Effects of an Operation.

Director Husband of Dorothy Phillips Dies Following Operation for Gall-Stones in Los Angeles Hospital—Word of His Passing Received Here Yesterday.

HAD MADE NOTED FILMS

NATHAN BURKAN, Marcus Loew and others received word from Dorothy Phillips Holubar yesterday of the death of her husband, Allan Holubar, at St. Vincent's Hospital. Mr. Holubar had been desperately ill for some weeks following a major operation for gall stones. When he was stricken he was at work in Nashville, Tenn., where he was making exteriors for "The Human Mill," a Metro picture. He was rushed home to Los Angeles and operated on. The picture was never finished, waiting for Mr. Holubar's recovery.

He leaves to mourn his loss his wife, who is known as Dorothy Phillips on the screen, and a daughter about 9 years old. Mr. and Mrs. Holubar were among the few happily married people in the industry. For many years Mrs. Holubar played in her husband's pictures. They were always seen together, they worked together and they played together and were very congenial. The sympathy of many people goes out to her in her loss.

Allan Holubar was born in San Francisco about thirty-five years ago and made his first appearance in motion pictures as an actor in Universal. Later he became a director. His first big feature was "Hearts of Humanity," which appeared during the war and created much comment as propaganda. Mr. Holubar's death came with such a shock that Metro has not yet selected a director to go on with "The Human Mill."

She May Marry Him.

The friendship of Ruth Roland and R. C. Cliff Durant, millionaire, is being much discussed in Los Angeles. Mr. Durant is a motor magnate and sportsman and has been paying Miss Roland marked attention, which many of their friends believe is more than friendly interest. Neither will deny or confirm the engagement, but it is said they are constantly together. Mr. Durant is practising for Thanksgiving Day races at the Speedway where he hopes to win with a new Durant special, and Miss Roland is attending the tryouts of the motor and encouraging the young man with her presence.

To See "Little Old New York."

Believing that "Little Old New York" gives a graphic illustration of the early growth of the city and offers children of the metropolis exceptional opportunities for studying Manhattan history, the Rev. Father McGoldrick, of Flushing, L. I., has made arrangements for 1,000 children of the parochial schools of Long Island to see the film at the Capitol Theatre this afternoon.

Father McGoldrick saw the Marion Davies feature at the Capitol last week and was so impressed with it that he immediately made arrangements with S. L. Rothafel for the children to see the film. The youngsters, ranging in age from eight to twelve years, come from various towns on the north shore of Long Island. They will attend the matinee performance in a body, a block of 1,000 seats having been set aside for them.

Aronson Returning.

Alexander Aronson, general manager of the Truart Film Corporation, who has been abroad for over two months making a survey of the foreign market, sailed yesterday from England on the Leviathan, having completed arrangements for the handling of the Truart product for Great Britain. Details of his activities have not been given by cable, but it is understood that he has had a number of affiliations with other foreign distributors for the Truart output of the next season.

IRVING PICKELNY FOUND MURDERED

Medical Authorities Declare Child Had Been Smothered to Death by Fiend.

BODY IN EAST SIDE CELLAR

Little Irving Pickelny's fate is no longer a matter of doubt and uncertainty. The body of the 4½-year-old boy for whom the police and almost the entire population of the East Side have been hunting for three weeks was found yesterday lying in the cellar of the building at 71 Suffolk street.

The boy had been killed. Of that there is no doubt. Why he was killed, what form of monomania led to his slaying and what manner of creature killed him can only be surmised. The report of the medical experts is to the effect that he was smothered to death, probably by a hand slasped over his mouth, but there is no definite clue as to the reason.

That the boy was the victim of a degenerate was suggested, but not confirmed and the medical authorities who examined the body would make no definite statement after their superficial examination yesterday. A complete autopsy will be made within the next few days.

Neighbors Joined Search.

For three weeks an organized search had been made throughout the East Side for the boy, who was believed to have been kidnaped. Large rewards were offered and, stimulated by the prospect of earning these sums, many of the neighbors had combed out the entire neighborhood in which he lived.

Irving Pickelny disappeared from his home at 358 Grand street on October 26, leaving no clue by which he could be traced. There is every reason to believe that he was taken into the cellar of the house in which he was found and killed there, although at first it was thought he might have been slain elsewhere and his body carried to the cellar.

The story of Esther Samanowitz, a 6-year-old girl living at 73 Suffolk street, confirms the police in the belief that a degenerate denning and prowling in the neighborhood was thoroughly familiar with the premises and lured the boy there and killed him.

The Samanowitz girl says that three weeks ago, about the time the boy disappeared, a man aproached her in the hallway of the house at 71 Suffolk street and asked her if she knew where a man named Ginsburg lived. When she told him that she knew of no Ginsburg family in the neighborhood the man tried to entice her into the cellar with him. She became frightened and ran into her own home.

The only description of the man given to the police was that he was "pimply-faced." The hunt is on for this man and if found and identified by the girl he will be prosecuted.

Also Hunt for Pole.

The police are also looking for a Pole, his wife and several boarders, who lived in the house in the rear of 71 Suffolk street. They all moved away about two weeks ago and so far the police have been unable to locate them.

The body was positively identified as that of Irving Pickelny by the parents of the boy. Samuel Pickelny, the father, who first saw the body in the autopsy room of the Morgue, not only recognized the decomposed features of the boy, but knew instantly the overcoat found on the body as he had made it himself. The boy's mother was later taken to the Bellevue morgue, but was not permitted to see the body. She identified the clothing at once.

The body of the child was as carefully examined as possible, without actually performing an operation and the cause of death fairly well determined as suffocation. Chief Medical Examiner Charles E. Norris, who removed the body to Bellevue, denied that the boy had been stabbed to death, as he found that the apparent wounds had been caused by vermin and the opening of two old scars from former operations.

Janitor Knows Nothing.

Joseph Chalson, the janitor of the three buildings at 69, 81 and 73 Suffolk street, was taken to the Clinton street police station and closely questioned, but could give no information of any real value. He had seen no one loitering about the place at the time of the boy's disappearance. The celar was rarely entered, he said, and so far as he knew no one had been in it for more than two months. It could be entered, he said, from the rear hallway of 69 Suffolk street or by an opening through the fence in the rear leading into the areaway at No. 71.

The entire neighborhood for many blocks around seethed with excitement yesterday, and the reserves of three stations were called out to hold the crowds in order. The cellar of the house in which the body was found is only three blocks from the home of the parents of the boy, and both places became the foci of excited and beligerent crowds.

NOVEL NOTES OF STAGE LIFE AMUSE CLUBDOM

Frank Ferguson Tells Managers, Actors and Audiences How Beautifully Illiterate They Are.

SOME STORIES ILLUSTRATIVE

By ASHBY DEERING.

There may be speakers who have a wider and more profound perview of our sainted theme, The Drama, but there is none who can deal with its ludicrous aspects more delightfully and unsparingly than Frank Ferguson, who addressed the New York Theatre Club, Inc., at the Hotel Astor, yesterday afternoon.

He is a thoughtful person with a great fund of wise doctrine and yet he is one of the very few students of the theatre who does not regard it as the most important of this world's concerns.

Mrs. Frances Abrahall was chairman of the meeting. And she must be congratulated on the choice of Mr. Ferguson with his discourse on "The Play, the Author, the Manager."

Whatever price any one is willing to pay for an old gray bonnet of Mrs. Belle de Rivera, president of the club, now on exhibition at the Thrift Shop, 127 West 125th street, will be like remembering a lost penny when compared with the gems of wit that were scattered all over the Belvidere floor of the Hotel Astor by this profuse Broadwayite. He has some claim to elegance of style and common sense when it comes to analyzing the substance of plays.

Practical and Idealistic.

Mrs. Abrahall announced that Mr. Ferguson would show the practical side of the theatre. He went a great deal further than that by going into the idealistic function of the drama and, above all, he was able to amuse his audience after a fashion we have not observed since the disappearance of Dr. A. A. Willetts and John Temple Graves fro mthe lyceum platform in this country.

Mr. Ferguson traced the history of the stage only far enough to suggest to the audience that whenever some one comes along with a lot of gush about the "higher d-r-a-y-ma" it is a pretty even guess that the alleged exponent of it knows nothing whatever about it.

The dramatic impulse, according to Mr. Ferguson, is a laudable thing—an instructive quality expressed in the tenderest years of girl and boy, when they wish to play the roles of their elders: play housekeeping, make up as cow punchers and assume all sorts of exaggerated poses.

It is no great wonder, the speaker concluded, that everybody has, or thinks, he has, a play somewhere hidden in the recesses of his brain.

Stock of Virgin Paper.

Heart—too much heart—and imagination—perfervid imagination—work havoc with the orderly presentment of most themes. But there is drama within it all.

"Most persons feel that all the equipment they require to write a play," said Mr. Ferguson, "is a stack of virgin paper and numerous pencils."

The reason that so many superficial and light-waisted plays succeed, Mr. Ferguson said in effect, is that there is such a small amount of intelligence in the mass of theatregoers. And in the following statement, quoted at random, Mr. Ferguson will appeal to a great many careful observers:

"The job of grafting a better intelligence on the aggregate mass of theatregoers would be more promising if the persons who seem so high-brow would chatter a great deal less."

He was convinced that in order to create ideal audiences it would be necessary to begin with youth. "A longing for expression in the erentive mind is a very beautiful thing. There is an everlasting longing even among adults to be somebody else just for a minute."

Praise for Mr. Thomas.

Mr. Ferguson spoke of Augustus Thomas as one of America's most successful and most dignified playwrights—perhaps at the head of the list—and his appreciation of "The Witching Hour" would have made this eminent playwright glow because the praise was honest.

"The Old Soak" and "Abie's Irish Rose," although great moneymakers, were put in the category of "the worst plays I have ever seen."

But if audiences are dense, Mr. Ferguson was willing to admit that managers are more so. He told of one manager who read a Biblical play and then went to lunch at the Astor with another manager. This conversation took place:

First Manager—What are you doing now?

Second Manager—I have a great play under consideration. It is in the time of Christ.

First Manager—What are you going to do with it?

Second Manager—I've got the big idea. For instance, in this play the author has only twelve Disciples. Under my direction there will be forty disciples.

They Dote on Millionaires.

On another occasion a manager petulantly asked his stage director what a certain actor was saying. "Why, he says it all right," declared the director. "He says he feels as rich as Croesus."

"Croesus? Croesus?" echoed the manager. "What does he mean to infer?"

"Oh, just that he feels like a millionaire."

"Then why don't he say 'millionaire'? I don't understand him and I'm sure the audience will never get it."

Then Mr. Ferguson told a few stories about the ignorance of players. A certain actress had a sick canary bird.

"What's the matter with it?" a friend asked.

"I don't know," replied the actress, "but I feel sure the bird is mouldering."

Then again to show the average intelligence of audiences, Mr. Ferguson spoke of the production called "Milestones," which is a fine title because that one word tells a story and starts the imagination on a long journey.

One woman asked at the box office for a pair of seats to "Milly Stones" and a still haughtier feminine patron of the drama demanded in a high fallutin voice: "I wish the best in the house for Wednesday matinee of this beautiful Greek drama—'Mi-les-to-les.'"

EQUITY SECRETARY SUES COMMERCIAL

Frank Gillmore Claims $200,000 Damages From Publication and Writer of Articles.

Frank Gillmore, secretary of Equity, has filed suit against the New York Commercial and Mrs. H. Z. Torres, a writer on that publication, for damages aggregating $200,000 as a result of several articles which appeared in that paper under Mrs. Torres's signature.

Gillmore is suing each of the defendants in the action for $100,000. Francis Turner, the legal advisor and attorney for Equity, is handling Gillmore's side of the suit.

Criminologist Is Convicted.

(Special Dispatch to The Morning Telegraph.)

MINEOLA, L. I., Nov. 20.—Charles W. Hansen, the former finger print expert and criminologist for Nassau County, was this afternoon convicted by a jury in the county court on an indictment charging bribery and unlawfully taking fees. A few minutes later Hansen was on his way through the tunnel of sighs to the Nassau County Jail, where he, when an official, had conducted many others.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

MOTION PICTURE EXHIBITORS HERE TO SEEK HAYS'S ADVICE

Prominent Theatre Owners of South and Middle West Pay Visit to "The General" to Establish Entente Cordiale, While the Producers Are Sidetracked for Time Being.

EAGER FOR TAX REPEAL

THE conferences at the Will H. Hayes office have been numerous these past few days. Mr. Hays has been sought by three of our most prominent exhibitors for advice and help and since the "general" makes it a point to help any one in the industry in need of such help, providing of course they are members in good standing, needless to say he has sidetracked the producers to take care of the theatre owners.

The three musketeers who have come from the South and Middle West to talk with Mr. Hays are W. A. Steffes, of Minnesota; H. M. Richey, of Michigan, and Col. H. P. Varner, of North Carolina. All of these men are powerful in their own States and are among the big time exhibitors of the country. We almost forgot to add the name of Jake Wells, of West Virginia. Mr. Wells owns half of the town where he lives and has so many diversified interests when any one speakes of needing help in West Virginia they just naturally mention the name of Wells.

We assume in addition to getting advice on the reduction of the war tax the exhibitors are here to establish an entente cordiale with Mr. Hays and to make some arrangements to get his permanent help in cases where it might be needed. While this help has always been at the disposal of the exhibitors, there has never been any official arrangement.

Mr. Richey himself will remain in New York indefinitely to be in close touch with the Hays organization and to be of any service that he can in co-ordinating the effort on the part of the film industry to aid the public in obtaining the repeal of the admission tax and the reduction of all taxation as outlined in the recommendations of Secretary of the Treasury Mellon.

Vitagraph Buys Story.

The Vitagraph Company has obtained the screen rights to Mildred K. Barbour's story, "Borrowed Husbands," dealing with domestic problems of wealthy people, as the third J. Stuart Blackton picture to be released by the company. The scenario will be written at once by C. Graham Baker, and Mr. Blackton will start work on the tale as soon as he finishes his current production, "Let Not Man Put Asunder." It is also understood that Vitagraph has made arrangements with Mary Carr to make personal appearances in connection with showings of "On the Banks of the Wabash," in which she takes an important role. Mrs. Carr will be accompanied on the tour by her six children. She will start in the East and end the engagements on the California coast.

She Defends Her Co-Stars.

Pauline Garon has arrived in New York from the Coast to arrange with the C. B. C. Film Corporation for some future releases, and also has lots to say on the star salary question. Miss Garon thinks that the featured players are receiving their just dues at the present time, and that while salaries will probably not increase, there is just as little chance of their decreasing.

Miss Garon lays the blame for the shutting of the studios to waste on the part of the producers. She says: "In my own experience in pictures I have seen this waste illustrated again and again. I have seen a dress brought into a studio for an actress to wear, costing $500. The scenes in which she wore the gown were subsequently cut from the picture altogether. I myself was recently provided with a wardrobe, at the company's expense, that cost $1,500, and I worked only three weeks in the production. It was generous of the concern, but it was a waste.

"Yet when it comes to the salaries of the stars, who really make for their producing organizations so much more than they themselves get—that is where those same producers want to make the first retrenchment."



MARY CARR.
She has been engaged by J. Stuart Blackton to play the leading role in the picture following "Let Not Man Put Asunder."

Valentino Busy Planning to Make Screen Comeback When Paramount Contract Expires in February, Says His Wife, Who Is on the Coast Attending to His Business.

WALSH MIX-UP IS SETTLED

RODOLPH VALENTINO is busy planning his return to the screen which he believes, will be next February. At least Mrs. Valentino, who is on the Coast attending to business for her liege lord, said in an interview to a Morning Telegraph reporter that Rudy expects to return to the screen in February, having been advised by his lawyer that it is impossible for Famous Players-Lasky to exercise option for one year under their contract and continue to keep him from working for others.

J. D. Williams is still in Europe. Whether or not Valentino will make an attempt to make pictures for the Ritz-Carlton in February or not we do not know. The English papers carried the story that Mr. Williams would produce Mr. Valentino's first production in Great Britain. The name of the picture has not been made public as yet, but it is said that it has been chosen and will be announced in February, when Valentino's contract with Paramount expires, Famous Players-Lasky are very reticent and are not commenting on the Valentino contract and they have refused to comment on his Ritz-Carlton affiliation. Mrs. Valentino's interview granted on the Coast is the first statement that has been forthcoming as to the legal status on the subject.

Another Bit From Hollywood.

The suit for $20,000 brought by George Walsh some time ago against Tom Mix for ownership of the famous horse Tony was settled out of court yesterday, according to a wire sent to this desk. Walsh charged that his horse Joe, which he left with Mix when he went East, looked like Tony and he believed his horse had been renamed. Evidence not previously given to Walsh showed that Joe had been killed in a fall at Big Bear Lake. When this evidence was forthcoming all there was for young Walsh to do was to make up with Mix.

Thomas Ince's Next.

Some people think that Thomas Ince should stop producing right now. After making "Anna Christie" it is going to be very hard to duplicate this film and make another picture as good. But Mr. Ince believes he can duplicate "Anna Christie" again and he is going to keep on making pictures. We hope he will make other productions as good. Blanche Sweet plays the role of Anna Christie and her performance is sympathetic and understanding. She brings to the screen that same interpretation of the character that Pauline Lord brought to the stage. Mr. Ince's next production for First National will be a drama with a temporary title of "Against the Rules." It is based on the story by Frank R. Adams and it has been developed into a scenario by C. Gardner Sullivan.

Some First National Showings.

The National Board of Review of Motion Pictures thinks that First National's Thomas Ince's version of Eugene O'Neill's "Anna Christie" is so good that it has arranged for a special showing of the picture on Thanksgiving evening at the Town Hall. Members of the board and their friends will be invited. First National is also planning to try 'Boy of Mine" on the dog next Monday evening. At that time a special showing of the new Booth Tarkington boy picture will be shown at the Plaza Theatre at 9.30 under conditions approximately as close as possible to the actual exhibition conditions that the picture will meet after it is released. This is one of a series of experimental showings that First National has been holding from time to time.

One of the first was "The Meanest Man in the World," which was tried on an audience at the Bayside Theatre, at Bayside, L. I., with excellent results. Other such showings will probably follow all through the Winter. "Anna Christie" is due at the Strand December 2.

De Forrest Film to Be Shown.

Lee De Forrest's Phonofilm will again be seen on the motion picture screen. It will be shown at Proctor's Theatre in Mount Vernon, beginning Monday, November 26, and shortly thereafter it will have its world premiere at the B. F. Keith Palace Theatre in Cleveland. Ever since Dr. De Forrest demonstrated the Phonofilm before the New York Engineering Society last Spring he and his advisers, both technical and theatrical, have been working day and night to add the necessary touches. It was shown at Town Hall last year, but since that time there have been many changes and it has now reached an important stage in its development.

Griffith Returns.

D. W. Griffith returned yesterday from Virginia to the Mamaroneck studios after spending some time photographing scenes in eleven historical spots for his film, "America." The surrender of Cornwallis was taken in Yorktown, where it actually occurred. More than forty people whose ancestors were present at the surrender took part in the scenes.

BLANCHE SWEET.



Photo by Evans.
Her Picture, "Anna Christie," Will Have a Showing at Town Hall Before the National Board of Review. It Will Also Have a Presentation at the Strand December 2.

By LOUELLA O. PARSONS.



Photo by Freulich.
COLLEEN MOORE.
Whose work in "Flaming Youth" places her high among the younger screen stars.

IDLE FILM STARS HIRED OUT; PLEA FOR CUT IN FOOTAGE

Famous Players-Lasky Lending Headliners to Other Companies During Temporary Shutdown, Bebe Daniels Going to Principal Pictures for "Taming of the Modern Shrew."

MISS GARON DEFENDS STARS

SOME of the big headliners of Famous Players-Lasky, who are not working now, are being loaned out to the various film companies and as we get it these companies are mighty glad to get them. The most recent star to be rented out is Bebe Daniels. Paramount has loaned her to Benny Zeidman and Principal Pictures for the lead in "Taming of the Modern Shrew," to be based on Shakespeare's play. Apparently Zeidman and Principal Pictures are going to improve the title and add the word modern to it. This probably means the Shakespeare classic will be brought up-to-date. Well, we believe, in being modern in all things.

Explanation Note.

The head on the Schenck-Hays story yesterday morning was very misleading and we regret, both on Mr. Schenck and Will H. Hays's account that it happened. It sounded as if Mr. Schenck had spoken without authority. Such a meaning was furthest from our thoughts. Knowing Joseph Schenck as we do, we know that he is the last man in the world to give any statement that was not accurate. What we meant to say was that it was impossible to get any statement from the Hays office on Mr. Schenck's interview. We had hoped to comment editorially on it because we believe that it is a very important story. Apparently we did not make ourself clear, for the headlines gave an entirely different interpretation to what we meant to say.

Some Party, They Say.

The film industry is marking November 23 on its calendar. It is the date of the Goldwyn dance. The place is the Hotel Pennsylvania. All of the famous stage stars will be on hand, at least all of the famous stars have promised to be present. No less a person that S. L. Rothafel of the Capitol Theatre will be the announcer. The program includes Miriam Battista, the child star, in songs and dances; Nina Byron of "The Rendezvous; De Villa & Ruarks, Argentine tango; Helen Shipman (appearing with Delysia in "Topics of 1923") song and dances; Margs. Waldron of George White's "Scandals of 1923"; Margaret Wilson and Ray Ramond and chorus of "Little Jessie James"; Evelyn Herbert from "Stepping Stones"; Joe Cook of "Vanities of 1923"; Band & Pearl (with Delysia in "Topics of 1923); Constance Evans of "Artists and Models"; George Rosner, leading player in the same success; Helen Ford of "Helen of Troy, N. Y."; W. C. Fields of "Poppy"; Lees Morse, "Artists and Models"; Brook Johns and Tom Moore.

Music will be furnished by Vincent Lopez in person and his Pennsylvania Hotel Orchestra.



Photo by White.
S. L. ROTHAFEL.
He will be major domo at the Goldwyn ball, to be given November 23 at the Hotel Pennsylvania.

BEBE DANIELS.



Photo by Evans.
She Has Been Loaned to Benny Zeidman and Principal Pictures for a Role in "The Taming of the Modern Shrew."

Maurice Tourneur Credits Present Slump in Motion Picture Industry to Big Productions, Claiming Stories Could Be Told Effectively in Six or Seven Reels and Pay Better.

A DIFFERENCE OF OPINION

MAURICE TOURNEUR is determined to do his bit toward obtaining shorter films for the exhibitor. In an interview given on the Coast he made a strong plea to the producers to cut down their films and credited the present slump in the motion picture industry largely to the big productions. He said:

"Splendor, tremendous sets and long footage will never prove good sales points to either the exhibitor or the public in the distribution of pictures.

"A number of recent illustrations of this have been evident. The moving about of the characters of a story amidst towering sets as so many chess men is not sufficient to hold public interest. Big sets must have a reason for being in the picture aside from the belief that they offer an excuse for higher film rentals and higher admission prices.

"Many of the 'big' pictures released in recent months in nine, ten or more reels could have been told as effectively in six or seven reels.

"Excessive footage is the enemy of the theatre owner. It is the picture's downfall as far as the public is concerned. Harold's Lloyd's five-reelers will make more money than most ten-reelers. It's not the length of the production, but what's in it that counts. There are some few stories that are best told in ten reels, but these are mighty scarce.

"A favorite remark among those identified with the production of a recent super-film (as to length and settings) was 'It has bigger sets than "Robin Hood".' This is a phrase that started on the lot and was carried on through the organization and to theatre owners by the salesmen of the company. The sets did look larger than those in the Fairbanks picture, but 'Robin Hood' continues a tremendous success, not because of its spectacular effects, but because the other production is a sad failure."

Mr. Tourneur's statement may come in for discussion. Certainly some of our recent big pictures have been good enough to merit impressive sets. All pictures, he is right, are not worthy of ten or more reels, but some of the $2 pictures seen this season are worthy of not only the price of admission, but of all the care as to detail and expense given them. We have in mind such pictures as "The Covered Wagon," "Rosita," "Little Old New York," "If Winter Comes," "The White Sister," "Scaramouche," "Enemies of Women" and others.

He Wears His Son's Overcoat.

Harry Warner looked very natty yesterday in a new overcoat. We admired it, the color, the texture and the style.

"A good dresser, isn't he?" said brother Abe.

Harry admitted that he looked very well and then said:

"The coat belongs to my son. I came from California without a coat and my wife suggested this coat was several sizes to small for the boy, so instead of investing in a new one I might as well wear it."

"Oh that's it, is it?" said Abe. "I wondered where you happened to get such a natty coat."

Has All the Attributes.

W. A. Dillon, the Ithaca exhibitor, did not know about "Flaming Youth," when he said that flappers were running the world, and that pictures in which youth is starred have the greatest box office appeal. But he might have had this film in mind, because a flapper is starred. Colleen Moore plays that flapper and she does it so well that it will be to her what "The Miracle Man" was to Betty Compson. "Flaming Youth" comes to the Strand next week, and there are many who will have front seats.

RUM CASES PILED AT KESSLER TRIAL

Olcott Objects to Their Presence in Court Before Admission as Evidence.

BONDSMAN TAKES STAND

One corner of the Federal district courtroom, where the trial of "Mannie" Kessler and eighteen others is in progress before Judge Francis A. Winslow and a jury, was piled high yesterday with more than seventy-five cases, some containing champagne and whisky, others empty. They are said to have figured in the liquor conspiracy charged against the defendants. The markings on some of the cases were "Sparkling Wine," "Auld Scottie" whisky and "Hartman, Goldsmith & Co.," importers, who have been mentioned in the case.

Great interest was shown in the display by the Government of the liquor and champagne, which created quite an "atmosphere" in the courtroom. Many inspected the contents of the cases, which were carefully watched by Government employees.

The defendants are charged with conspiring to violate the prohibition law and to defraud the Government out of customs duties and internal revenue taxes.

When court convened former Judge William M. K. Olcott, chief counsel for the defense, protested to the Judge that the room, in being "decorated" with the whisky and champagne cases, looked like a barroom.

"I am outraged," said Mr. Olcott. "This morning I am confronted with dozens of cases bearing the name of Hartman, Goldsmith & Co.

"It won't do for the learned District Attorney to say he is not violating the ethics under which I have been brought up. These cases could, with as great convenience, be put in the lobby of an ante-room. I want to lodge this protest at this method of exhibiting in advance alleged damaging evidence before it is admitted in evidence."

The cases were allowed to remain in the courtroom after the action of the Government had been defended by Major John Holley Clark, Assistant United States Attorney.

Clarence J. McFee of the United States Fidelity and Guaranty Company identified Morris M. Becher, one of the defendants, and testified that Becher wanted him to come to New York City from Baltimore, Md., to write some bonds. It was brought out yesterday that Becher had been a soliciting attorney for a bonding company. His company could not spare him at the time for a New York trip, McFee said, so Becher went to Baltimore.

The bonds wanted by Becher were for importations of liquor coming into this country, and to protect Hartman Goldsmith & Company against loss. He said Becher recomended "Frank J. Sullivan" as a reliable and reputable man when Becher applied for the bonds for "Sullivan," a broker. "Sullivan" is said by the Government to be a myth.

During the course of the Grand Jury investigation, the witness said, he met Becher in the Federal Building several times when he was here from Baltimore. He said he asked Becher who Sullivan was. After pressing him for an answer, McFee said, Becher admitted Sullivan was a "straw man."

In August, 1923, he said, while in New York, he saw Kessler in Kessler's office in the Canadian Pacific Building.

McFee testified that no collateral was given him for the bonds and he so told Kessler. There was another man in the office at the time and Kessler talked it over with eim.

"Didn't Becher give you any collateral?" McFee said Kessler asked him.

"No," the witness said he replied, and declared, "He's double-crossed all of us just as I expected."

OLD CLOWN'S FUNERAL.

Funeral services for Louis Ravelle, 70, old circus clown, who died at Lenox Hill Hospital Tuesday, will be held at the Campbell Funeral Church, Broadway and Sixty-sixth street, to-day at 10 A. M. He was born in England and ran away from home to join the circus.

Mr. Ravelle spent fifty-one years in the sawdust ring and became invalided in 1912. He played with Barnum & Bailey, Ringling Brothers and numerous other circuses and made his last appearance before an audience at the New York Hippodrome. Interment will be in Evergreen Cemetery in the Actors' Fund plot.

Two Killed in Wreck.

(Special Dispatch to The Morning Telegraph.)

HARRISBURG, Pa., Nov. 21.—Two men were killed and six passengers were injured in a collision between the crack Harrisburg-New York Philadelphia & Reading passenger train and a freight one mile west of Annville, Pa., late yesterday, according to advices received at the Reading Railroad headquarters here.

ARREST "POET-ARTIST" AS FORTUNE TELLER

Well-Dressed Italian With Pink Calling Cards, Held in $100 Bail.

Elio Orfeo Cenci, 28 years old, a well-dressed Italian who has pink cards with the inscription "Poe, Dramatist, Actor, Theatrical Producer" and a studio in East Twenty-third street, the walls of which are filled with framed copies of poems written by himself in English and Italian, was yesterday held by Magistrate Francis X. McQuade in Yorkville Court in $100 bail for examination November 27 on a charge of fortune telling.

Assistant District Attorney Abraham Harris told the court that he has been informed a number of working girls have been paying Cenci as high as $3 or $5 for fortune telling sittings. He was arrested by Policewoman Rose F. Taylor of the East Twenty-second street station and Major Isabel Allen of the Women's Police Reserves of the Second Inspection District, who said they visited his studio and were taxed $1 each for having their fortunes told.

Mrs. Taylor, who is a widow, said that Cinci told her that although she was a secretive and wary of men she would marry soon. Cenci denied that he told fortunes.

A fire at the Alfred Bleyer & Co. paper and box warehouse, Maspeth, caused from $50,000 to $100,000 damage yesterday.

DOROTHY STONE HAS BIG DANCE ROUTINE

Found It Necessary to Master 187 Steps to Make Her Debut in "Stepping Stones" at Globe.

Here is something of the educational accomplishments of a dancer:

Dorothy Stone, who is appearing with her father, Fred Stone, in "Stepping Stones" at the Globe Theatre, found it necessary to master 187 dancing routines in order to prepare for her debut. A dancing routine as known to dancers is not a complete dance, but a certain number of steps done in a certain form and succession, most of them having distinctive names which are known to dancers generally.

Of Miss Stone's dancing routines about 125 were acquired from her father, either by imitation or instruction, while the rest are ballet routines which she learned from her ballet mistress.

DIVORCES FILM STAR.

Carlyle Blackwell Does Not Defend Suit of Wife for Desertion.

(Special Dispatch to The Morning Telegraph.)

LOS ANGELES, Nov. 21.—Ruth Hartman Blackwell was granted a divorce here to-day from Carlyle Blackwell, film star, on the grounds of desertion. Blackwell, who is said to be playing in London now, did not contest the suit. A property settlement including $250 monthly alimony has been arranged out of court.

GORDON BATTLE WILL SPEAK BEFORE FORUM

Noted Orator to Address Jews on "Permanent Court of International Justice."

George Gordon Battle, especially favorably known to Brooklyn audiences, will be the speaker at the Brooklyn Jewish Center Forum next Monday night. His topic will be "A Permanent Court of International Justice."

Mr. Battle, who is a brilliant and persuasive orator, is also an expert on international affairs. The world court idea, as he will present it at the forum next Monday night, will be of interest to every intelligent American, even those who may not agree with his point of view.

The subject of the speaker is significant of the wide range of human activity covered by the Brooklyn Jewish Center Forum. Previous lecturers have presented such varied topics as "American Civilization," "Woman in Politics," "Broadway and the Drama," "Europe To-day" and "The Progress of Mankind." This will be the first presentation of the international political situation and will be of supreme interest to forum followers.

Hindu Sculpture Lecture.

Dhan Gopal Mukerji, the Hindu artist, will give a lecture on Hindu scripture and architecture on November 27 at the Master Institute of United Arts, 310 Riverside Drive. Mr. Mukerji has recently returned from a trip to India, where he accumulated additional material for his lectures. He is the author of many books on Hindu arts and life.

ANGLO-FRENCH AMITY RESTORED

(By United News to The Morning Telegraph.)

PARIS, Nov. 21.

The Entente was preserved and Anglo-French relations restored once more to a semblance of unity when the Council of Ambassadors, after a week's haggling, agreed late to-day on the Allied attitude toward Germany.

Agreement came when the British and French representatives composed their differences and approved the terms of the draft note to Germany on the question of the former Crown Prince and the imposition of Allied military control.

In that phase of the onte which deals with the Crown Prince the Allies will tell Germany that she is to be held fully responsible for the consequences of Friedrich Wilhelm's return to the fatherland. Germany must match his movements and will be held accountable for any dangerous politica lactivity on the part of the Prince.

In the other part of the Allied document, as approved to-day, Germany will be informed that inter-Allied military control is to be resumed immediately. The United News learns the note will warn Germany that she must safeguard the Allied officers who compose the military commission and protect them from any molestation in their operations within Germany. It is understood the note warns Germany the Allies will take strong measures if any obstructions are placed in the way of the commission's work.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

HAYS TO HELP EXHIBITORS IN TAX ADMISSION QUESTION

"The General" Not Asked to Take Control of Independent Theatre Owners, but to Act as Leader in Effort to Obtain Repeal of Laws Burdening Picture Industry.

GLAD TO BE OF SERVICE

RUMORS current ever since the ending of the big exhibitor meeting at French Lick, Ind., last week that Will H. Hays would be asked to head this independent body of theatre owners were explained yesterday by the release for publication by the Hays office of the correspondence between Mr. Hays and the heads of the French Lick conference. An examination of this correspondence shows that the theatre men do not ask Hays to assume control of the organization, but to act as leader in behalf of the theatre owners in the effort to obtain the repeal of the admission tax. In reply to the telegram from the theatre men, Mr. Hays sent a wire declaring that he would be glad to be of service, and suggesting that a committee be appointed to meet him to arrange the preliminaries of the campaign.

The message of the exhibitors to Mr. Hays is as follows:

"We, the undersigned representatives of our respective States, assembled in French Lick this fourteenth day of November in a Central States Conference on the admission tax question, have been designated as a committee to request you to assume the leadership in behalf of the exhibitors represented by us in an effort to secure the repeal of the admission tax and other taxes now burdening the industry. We therefore request that you immediately call a meeting of one leader from each State, at which time a definite plan of action can be outlined. If you will accept this responsibility, we pledge to you our undivided support and complete co-operation, that this relief so vitally needed by this industry may be secured. Wire Mr. Steffes here to-day if possible.

"Joseph R. Dennison, Michigan.
"Ludwig Seigel, Illinois.
"H. A. Cole, Texas.
"H. B. Varner, North Carolina.
"Jake Wills, Virginia.
"Harry Crandall, per Wills.
"R. G. Liggett, Kansas (by S. A. Hand).
"Gus Schmidt, Indiana.
"W. A. Steffes, Minnesota (chairman)."

In reply, Mr. Hays immediately sent the following telegram:

"Telegram from committee received last night. I appreciate the spirit which prompts it and the confidence which it evidences, and would be glad if I could be of service in this matter, which is, of course, of vital interest to all branches of the industry and real public concern. I would be glad if I might consult by phone or in person at a very early date with your committee or with a committee of, say, three, whom you might elect for that purpose, and in such consultation decide as to the most convenient date and place and the general plan of any meeting or meetings that might be held for the purposes suggested in the telegram. By means of such consultation we can plan the best way to proceed. With very kindest regards and best wishes to all. Will H. Hays."

Moreno May Play Ben-Hur.

The latest tidbit from the Coast is that George Walsh will probably not play Ben-Hur, but that Antonio Moreno will be given the part. But this is only rumor and we are printing it as such, but we got it from a very good source, so the subject has probably been discussed at the West Coast Goldwyn studios. By the way, speaking of "Ben-Hur," Gene Mullin has gone to the Coast to take June Mathis's place while she is in Europe supervising the production of "Ben-Hur."



RENEE ADOREE.
She is recovering from injuries received in an automobile accident.

Aaron Jones Unexpectedly Resigns as Managing Director of McVickers's Theatre in Chicago. Expected to Devote Himself to Enlarging Interests of Own Concern.

POLICE IN PICTURE HOUSES

AARON J. JONES has resigned as managing director of McVicker's Theatre in Chicago, the big house built by his firm of Jones, Linick & Schaefer. This action on the part of Mr. Jones has caused considerable speculation in Chicago as to what other things the step might portend, but it is declared that no other changes in the company are contemplated. The resignation was unexpected, however, in face of the fact that when Jones, Linick & Schaefer recently transferred McVicker's to Paramount, it was with the express agreement that Jones should remain as manager for a year.

Although leaving McVickers' Mr. Jones does not become inactive, as he still has the New Orpheum, the Lyric and the Rialto directly under his control, together with various other houses of lesser magnitude.

Mr. Jones, it is said, will now devote himself to enlarging the interests of his concern, which has plans for a large new theatre in the central district, and for another almost as large in a suburban location.

In the Matter of Safety.

The Police Department has detailed 500 patrolmen to talk in the motion picture theatres on precaution and safety. The squad is under the supervision of Barron Collier, special deputy in charge. They began their speech making last Monday and continue all week. Considering all the motor accidents in the city, it is a very good thing for the parents and children to be instructed how to take care of themselves.

To Release "Mark of Zorro."

United Artists is bringing back "The Mark of Zorro." Many people consider this the best picture Douglas Fairbanks has ever made. Of course, there are others who will offer discussion and say that "Robin Hood" is better, but certainly "The Mark of Zorro" is one of the best things he has ever done on the screen, and United Artists realizes that there is always an opportunity for a good picture whether it is old or new. The Loew Circuit has booked the picture.

Goldwyn Admires Paterson's Taste.

Samuel Goldwyn believes that Paterson, N. J., has good taste. He would almost be willing to leave New York and go there and settle for life. The reason is Paterson's interest in his picture, "The Eternal City." It opened there last week and the natives came by the hundreds. They not only came but stayed to admire and to give as their opinion that "The Eternal City" is one picture in a million. Mr. Goldwyn says he always knew that it was, and now he is convinced that Paterson is a very nice town and that the people of Paterson are among the most intelligent in the world.

To-night Is the Night.

The big Goldwyn party is scheduled for to-night and the Goldwyn, Distinctive and Cosmopolitan folk will all be on hand. It is going to be some party, we hear, and the Pennsylvania Hotel, where it will be held, will be the scene of much gaiety. The screen stars will only be a small part of the entertainment, because there will be stage stars galore. At least, that is what we are told.

The last word is that Fred Stone, his wife, and his newly-famous daughter, Dorothy, fresh from their success at the Globe Theatre, not to mention the sixteen Sunshine Girls, also from "Stepping Stones"; girls from "Ziegfeld's Follies," "Artists and Models" and "Topics of 1923," in which Delysia is starring at the Broadhurst Theatre, the "Little Jessie James company, at the Longacre Theatre, and many other stars and players of the speaking stage will be there.

MAE BUSCH



She Has Been Loaned by the Goldwyn Company to Finis Fox for a Picture.

By LOUELLA O. PARSONS.



Photo by Donald Biddle Keys.
ANTONIO MORENO.
It is said that he may play the part of Ben-Hur in the big Goldwyn production.

FAMOUS PLAYERS TO RELEASE 19 INSTEAD OF 4 PICTURES

Big Exhibitor Says This Is Biggest Year and He Is Dizzy Looking Over So Many From Which to Pick and That Business Certainly Should Be Better.

MAE BUSCH WITH FINIS FOX

SOME of our well-known exhibitors have received word that the salesmen of Famous Players-Lasky have been instructed to sell nineteen pictures instead of the four originally slated for distribution. Sidney Kent, general manager of distribution for Famous Players-Lasky, said yesterday that the nineteen-picture plan was not a hard and fast rule. He said that where exhibitors preferred to buy their pictures individually Famous Players-Lasky was perfectly willing to let them. The group of nineteen pictures was only for the convenience of the theatre owner and would not be enforced by Famous Players-Lasky where it was not desired. One of the big exhibitors, commenting on this move of Famous Players-Lasky, said yesterday:

"This is the biggest year the exhibitor has ever known. He has had more pictures to choose from. It is an embarrassment of riches. He has had his pick from so many that he is dizzy. Business certainly should be better with all these pictures to show."

Then the Theatre Blew Up.

Charles Ray was all set to go to Washington and take with him a print of his picture, "The Courtship of Miles Standish." He had his bags packed and everything when word came that he need not hurry to catch the train because the theatre where he had planned to show his picture had suddenly ceased doing business. This theatre, the President, was formerly devoted to stock when its managers decided that it would make a good motion picture house. It was converted to the films and the producers were looking forward to engaging it for their productions. Then suddenly its finances gave way and it went to the wall with the result that Mr. Ray was left without a theatre and other producers denied a prospective house for their wares.



DOUGLAS FAIRBANKS.
His picture "The Mark of Zorro" is being released by United Artists.

CHARLES RAY



The Plans for the Washington Showing of His Picture, "The Courtship of Miles Standish," Are Postponed Because the Theatre Where He Had Planned to Show His Picture Has Gone Out of Business.

Marion Davies Starts Work on "Janice Meredith," Many of Big Scenes of Revolutionary War Film Already Having Been Photographed. "Yolanda" Soon.

GOLDWYN PARTY TO-NIGHT

"JANICE MEREDITH" has been in production for the last few weeks. Many of the big scenes of the Revolutionary War have already been photographed and Marion Davies, who is Janice and, of course, the star, started work yesterday. "Yolanda" is being cut and made ready for the screen and will make its appearance before long. We call it "Yolanda", because we understand from the Goldwyn publicity office that it has reverted back to its original title. It was called for a few weeks "Mary of Burgundy." Miss Davies laughingly said that "Yolanda" sounded like a musical comedy title, but since it is the title of the book naturally that carries some weight with her and with the Cosmopolitan Company.

Mae Busch With Finis Fox.

This is the day of lending and borrowing when it comes to stars. We are always hearing of the stars moving their make-up boxes from one studio to another. The latest word from the Coast is that the Goldwyn film company has loaned Mae Busch to Finis Fox for a big production he is now contemplating. Mr. Fox's film has the alluring title of "The Woman Who Sinned." It is his original story.

Lubitsch Starting East.

A large contingent of motion picture folk are starting from Los Angeles today. They are Mr. and Mrs. Ernst Lubitsch, Eric Locke, his manager, and Hans Kraely, his writer. They are bringing with them "The Marriage Maker" to the Warner Brothers' office, and while here will meet Mrs. Kraely, who is coming from abroad with the two Kraely children and also the children of Mrs. Lubitsch, who are coming to this country for the first time. They will remain in New York until the middle of December when they will all go back to the Coast.

Block Leaves Paramount.

In these days of resignations and additions to staffs one is never surprised to hear of anything. Therefore, when the news came from the Coast that Ralph Block, formerly New York dramatic critic, had resigned his position as editor and supervisor of production for Famous Players-Lasky we were not surprised. Mr. Block came into distinction as being the first man to induce George Bernard Shaw, the famous European novelist and playwright, to allow his plays to be produced in America. Mr. Block is on his way East, where he will negotiate with producers here.

Actress Injured.

Renee Adoree, motion picture actress and wife of Tom Moore, actor, was injured a week ago last night in a collision between her automobile and a street car in Los Angeles. Word from the Coast says that her condition is grave, but not critical. She had five broken ribs and possible internal injuries. The accident occurred shortly before midnight near the Louis B. Mayer studios. She was returning from the studio, where she had taken some night scenes for Reginald Barker's picture, "Cape Cod Folk." She had driven her car part way up the hill when the power was shut off. It rolled backward and crashed into a street car. The last reports say that Miss Adoree is getting along nicely.

ROTHSTEIN WROTH AT LAW'S DELAY

Sporting Man Serves Notice on Referee Coffin That He Is No Legal Football.

THREATENS TO APPEAL

They gotta stop kicking Arnold Rothstein around from legal pillar to post or Arnold intends to ask waivers from the judicial league. And that's that.

Yesterday the New York sporting man was held up ten times in traffic en route to the chambers of Referee Harold P. Coffin to testify in the bankruptcy case of Fuller & McGee, defunct brokers.

Traffic was so dense, in fact, that Rothstein arrived an hour late and only Referee Coffin was on hand to greet him, the lawyers in the case having departed in the interlude.

Instead of showing remorse at having delayed the progress of the wheels of justice, however, Rothstein no sooner set foot on the "Welcome" sign on Coffin's doorstep than he commenced berating the tedious proceedings which have required his appearance a score of times without achieving any definite result.

Hurts His Business.

"I'm in business and this notoriety is chasing my customers away," raged the witness, after being called upon to present the same checks he had presented on a previous appearance. The checks were ones which he had given to E. M. Fuller & Co. the year preceding the bankruptcy, totaling $172,383.58.

"Most of the questions asked me are asked so the lawyers can get their names in the paper," declared the witness, who threatened to appeal to higher officers of the law if his examination was not completed at the next hearing on Wednesday of next week.

Referee Coffin told the irate Rothstein he could not guarantee that the examination would be concluded at the next session, and emphatically declared that the lawyers were only trying to locate assets.

It was plain to be seen, however, that Rothstein clung to his thetory that some of the lawyers were using him to bait their publicity hooks. It would not be at all surprising if the lawyers referred to were to find regular bills for publicity in their morning mail with a request that remittances be mailed to Arnold Rothstein.

Gets Another Protest.

Referee Coffin collided with another storm of protest when the examination of Charles A. Stoneham, part owner of the Giants, was adjourned to December 20 because of the absence from town of one of Stoneham's counsel, Judge Edward E. McCall.

Leo J. Bondy, his attorney of record, raised a spirited objection to this on the ground that the Bondy family were daily awaiting his return to their Florida home. The objection was futile.

William P. McGee and Edward M. Fuller, the bankrupt brokers who some time ago were judged guilty of contempt and ordered committed to Ludlow street jail, but later, for Government reasons, were transferred to Governors Island by order of Federal Judge Henry W. Goddard, were at the United States Court yesterday and were questioned further by Colonel William Hayward, United States attorney.

Should Judge Goddard in the course of the next few days decide that Fuller and McGee have been sufficiently punished for their contemnt and order their release the brokers will be rearrested by United States Marshal William C. Hecht on a recent indictment charging them with participation in mail fraud with Charles A. Stoneham and others.

Federal Judge William Bondy is expected within a few days to render his decision in the William J. Fallon and Eugene F. McGee contempt proceedings.

ASKS FLAGLER WILL BE DECLARED INVALID

Clarence Spellman Says Document Doesn't Comply With State Law of Descents and Distribution.

The will of the late John H. Flagler, who died September 8, 1922, is being contested by Clarence J. Spellman of Kansas City, Mo., who has begun a suit in equity in the United States District Court, asking that the document be declared invalid and the estate be distributed according to the laws of New York State of descents and distribution.

Mr. Spellman asserts a claim to an undivided one-sixth of the large estate as the assignee of the widow, Beatrice F. Flagler, of one-half of her share, provided the action succeeds, which would be one-third of all.

The bill asserts that Mr. Flagler left an estate valued at more than half a million dollars in realty and personal belongings. It also declares he left as heirs his widow, one child and no others.

Before executing the will, the bill says, Mr. Flagler told Alfred Jaretski, who according to the bill made up the will, that he wished to leave more than one-half of his possessions to charity. The bill also says that Mr. Flagler was advised that this could not be done, as he had a wife and daughter and the law prohibits such a disposition of any estate so encumbered.

MANAGERS STILL CONFERRING

Sam Harris, Head of "Steering Committee," Promises Statement Soon.

The so-called "steering committee" of the Producing Managers' Association, formed and functioning to consider the problems of their organization in connection with the Actors' Equity Association, met twice yesterday, and it was announced afterward by Sam Harris, chairman, that no statement of the progress of the negotiations to avoid or frustrate a strike of actors after June 1, 1924, could be made public now.

There is supposed to be a well-defined movement on the part of a certain powerful bloc of managers to pass the negotiations into the discard. And it is understood that the officers of the Actors' Equity are now none too confident that the proposed agreement under consideration will go through.

Mr. Harris said to a reporter of The Morning Telegraph that all published reports of the deliberations of the "steering committee" are and will be merely guesses until the committee is prepared to make an announcement. This may be very soon.

STOLE TO LOOK PRETTY FOR CONVICT FIANCE

Love of fine things, which is the motive in so many present day robberies by women, was the cause of pretty Louise Johnson burglarizing twice the home of Mrs. Beverly Robinson at Merrick, L. I., according to detectives at Police Headquarters.

This time it was not a big, handsome, dashing youth, with a Valentino appearance, whom the woman sought to please through the thefts, but a convict. The man is shortly to be released from Sing Sing and she wanted to look "pretty" when he met her. They were to go to California and start a new home.

While the Robinsons were out on the night of October 20, the police say she gathered $2,500 worth of wearing apparel and jewelry and fled. Last Saturday night she is charged with again entering the house and departing with $12,000 worth of property.

The detectives say that Miss Johnson, who is 23 years old, freely admitted breaking into the Long Island home when she knew that the owners were absent. The alleged thefts amounted to $13,500.

The young woman was arrested in a fashionably furnished room in West Seventy-first street. She had in her possession a packet of love letters sent by an inmate of Sing Sing, whose name the police would not disclose. They said he is an artist and a man of evident refinement.

Miss Johnson said that she was born in Norway and came to the United States about six years ago, working in New York as a waitress. She later secured employment in various New Jersey residences and finally worked for Mrs. Robinson, whose husband is a wealthy New York lawyer.

DISCOVER ACTRESS WITH PERFECT DOME

Nona Kingsley of "A Love Scandal," Found by Psychologists to Have Immaculate Brain.

Several leading psychologists, following a series of tests made yesterday, announce that Nona Kingsley, leading woman of "A Love Scandal," has been selected as the first candidate from New York State for the Congress of Superior Caucasians to be held early in January at the Pennsylvania Hotel.

Dr. Alsamon L. Lucas, of Rochester, N. Y., in charge of the tests, declared that Miss Kingsley rated nearer 100 per cent. than any of the young women he had examined.

MRS. J. E. COLE WINS DECREE FROM DENTIST

Court Allows $35 Weekly for Support of Self and Son, but Denies Counsel Fees.

Mrs. Elizabeth Cole was awarded a decree of separation from her husband, Dr. J. Emerson Cole, dentist and realty owner, of 143 Lexington avenue, by Supreme Court Justice Leonard A. Giegerich yesterday.

Justice Giegerich confirmed the findings of the jury which tried the issues presented in Dr. Cole's counter-claim for a divorce, wherein his 16-year-old adopted son, John Wesley Cole, was mentioned as corespondent, and dismissed the counter-claim. He also dismissed the second counter-claim, which was for a separation.

"After due consideration," wrote Justice Giegerich, "I am of the opinion that allegations of cruelty have been established by a fair preponderance of the evidence. I do not believe the charges of intoxication therein contained, nor that the defendant deprived the plaintiff of the necessaries of life or of the support and maintenance to which she was entitled."

Justice Giegerich granted $35 a week alimony for the support of Mrs. Cole and of John Wesley Cole, whose custody was awarded to her. He denied an additional allowance for counsel fees, citing the Stillman divorce case in setting forth that counsel fees may not be allowed to suing or sued wives for services already performed.

WOMAN ACCUSES YONKERS DOCTOR

(Special Dispatch to The Morning Telegraph.)

YONKERS, Nov. 22.

Mystery surrounds a charge of assault made by Mrs. Mary Conners, a middle-aged woman, against Dr. Elmer A. Sheets, rich and socially prominent, which came up in Yonkers City Court yesterday, but could not be tried because Judge Morris L. Rosenwasser is disqualified from acting on the case.

Mrs. Conners promises a sensation if the trial comes off. It was adjourned until Saturday, when Judge Charles W. Boote, who was to have heard the case today, but was confined to his home by illness, is expected to be on the bench.

The case attracted more than usual attention because of the fact that socially, professionally and financially, Dr. Sheets is widely known.

Mrs. Conners charges third degree assault. She got a summons for Dr. Sheets. As he was not arrested, no bail was required. The information laid against him by the woman merely alleges that he punched her on the nose and otherwise injured her in handling her roughly and with undue force.

No testimony was taken, so what led up to the assault did not come out in court. Mrs. Conners was there and so was her attorney, former Judge Harry Holmstrom, ready to prosecute. Former Mayor William J. Wallin was in court to represent Dr. Sheets, but the latter was not there.

Dr. Sheets himself, when sought by a reporter, avoided making a statement about the case. Judge Holmstrom, for Mrs. Conners, would not comment beyond the details that have so far been brought out in court, but promised that there would be some sensational testimony if the case goes to trial.

In obtaining the summons and laying the complaint against Dr. Sheets the complainant swore the assault took place November 12, but did not mention in the papers where it occurred.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS.

RELIGIOUS MAGAZINE GIVES BOOST TO MOTION PICTURES

Article in America, Catholic Publication, on "The Movies: An Asset or a Menace," Renders Verdict for Films as Boon to Mankind in Analysis of Both Sides.

CHAPLIN AT WORK AGAIN

AMERICA, a Catholic weekly publication, has a very interesting article on "The Movies: an Asset or a Menace?" Arguments based on both sides of the question as it is seen by men and women of intelligence and understanding are given with, it seems to me, an overwhelming abundance of evidence in favor of the asset side. Our preference for the asset side may be because the arguments advanced by those who see in our silent drama a boon to mankind are better and more logical, or it may be because our sympathies are with them.

The far-reaching influence of motion pictures is discussed in a paragraph devoted to ways that the silent drama has of cheering the hearts of those who need help. One is an incident, quoting the magazine, that happened in the Chicago Court of Domestic Relations in the case of the wife who had left her husband and 3-year-old child because of the interference of her mother-in-law, who lived with them. The judge ushered the three interested parties—husband, wife and child—into the nursery, where a movie depicting just such a case as theirs, of desertion and the consequent unhappiness, was shown on the screen. Result: the husband and wife embraced, made up and left the court in tears.

Another boost for the film in the America story is the movie show, the regular program for travelers on one of the Western railroads, new films being taken on at Seattle, Spokane, Butte and Minneapolis, surely a boon to the weary traveler. And again, one of the movie magazines is running a series of illustrated articles to help "film fans" beautify their homes, however humble they may be, by "applying in a practical and inexpensive manner the ideas of the masters of interior decoration, who are devoting their energies to the screen."

America goes on to say Dr. Dallas Lore Sharpe takes the other side and quotes him as declaring:

"God save the nation when the movies become a part of our educational system. The movies are good only to spread a St. Vitus dance of the mind."

A favorable argument is given in an incident of movies that were introduced by a medical attendant at the Passaic Almshouse some time ago to inject new life into aged inmates suffering from weakness and loss of appetite. The results, newspaper accounts say, were startling. The old people are reported to have grown much younger in appearance and now have ruddy cheeks and sparkling eyes and walk with the sprightliness of youth.

The article is well worth reading, analyzing as it does both angles of the motion picture subject.

Charlie Chaplin to Do Feature.

Charlie Chaplin has started work again. This time it is on a feature in which he is starred. The success of "A Woman of Paris" may have inspired Mr. Chaplin to remain a fixture in the feature field, although his next picture is not drama. It is a comedy in which all his trick paraphernalia, including pants, walking stick, hat and shoes are featured. Report from the Coast says that Charlie is working day and night on the new picture and that he is very enthusiastic about it. His admirers feel they cannot have too much of Charlie and it will be good news to know that he will do another picture. He makes so few that the people all over the country are constantly crying for more Chaplin. Perhaps he is wise not to let them have all they want of him. It is human nature to want what you cannot get.

Warner Oland in Town.

Warner Oland is back in town. He expects to make a picture very shortly which he says will not be a serial. This is news to all of the people who have watched him in his stunt pictures. He says that he is through with serials for all time, but that he may have an announcement to make very shortly that will be of interest.



Photo by Marens.

WILLIAM FOX.

Mr. Fox has been named as chairman of the motion picture committee of the Red Cross for the purpose of enlisting support among producers and distributors.

William Fox Will Again Act as Leader of Motion Picture Interests in Red Cross Campaign—Ingram Company Off To-day for Tunis to Do "The Arab."

FRANK DONOVAN GOES WEST

WILLIAM FOX, who has always given his time, his money and his organization to the good of the Red Cross and who has in years gone by, as chairman, brought many dollars into the treasury of this organization, has again been pressed into service. Mr. Fox is chairman of the motion picture interests, and it is his job to get the leading producers and distributors for the purpose of organizing a special volunteer roll call committee. This means that Mr. Fox for the next few weeks will work day and night in the interests of the Red Cross. His job will be to get as much money as possible and, judging from past performances, this he will be able to do in a way that will bring cheer into many homes where the Red Cross is administering angel.

Ingram Company Sailing To-day.

When the Majestic sails down the Bay to-day she will carry a number of persons of interest to motion picture circles. Foremost among them will be Ramon Novarro, the motion picture star, who is sailing to join Rex Ingram. He will go direct to Tunis, where the Ingram picture will be made. Other members of the company sailing to take part in this Metro production are John B. Seitz, Gordon Avil, George A. Noska, Herbert Howe, Monroe Bennett, Erwin Musgrave and Paul R. Moyer. "The Arab" is the name of Mr. Ingram's next picture and he will make all the scenes abroad. Mr. Howe will probably do the press work. He is not sure just what particular niche will be his, having received a cable from Mr. Ingram to sail and join the company.

Donovan to Go to Chicago.

The Popular Motion Picture Corporation, location Chicago, Ill., is about to start a series of features in the Windy City. Frank Donovan of our town has been engaged as a director and he will leave in time to start work December 5. The company has already started negotiations for the services of several well-known stars and, according to Mr. Donovan, things look very promising.

Vitagraph Head Returns, Optimistic

Albert E. Smith, president of Vitagraph, arrived in New York yesterday on the Berengaria. The motion picture magnate had spent nearly two months in England and France investigating the foreign market. Mr. Smith arranged for a new home in London for Vitagraph's interests and inspected a picture produced by the French unit of his company in studios near Paris.

"Prosperity is slowly but surely returning to Europe," said Mr. Smith, "despite the international complications which have resulted from the debacle of finance in Germany. Restrictions which prevented the erection of amusement buildings in Great Britain are being lifted and the hunger of the people for clean and cheap entertainment indicates a boom in the construction of motion picture houses and a resultant increased demand for films.

"The American picture still maintains its lead over the product of all other countries as it has since the pioneer days of the industry. There is no reason to fear that America's lead in picture production will be threatened seriously."

He Returns From Up-State.

Samuel Berman says that he doesn't know a thing about news in New York City, but he does know all about the exhibitors up-State and just what kind of a fight they are putting up on the admission tax. Mr. Berman has visited Syracuse, Albany, Utica and other points up-State.



Photo by Campbell.

SIGRID HOLMQUIST.

She plays an important role in "The Light That Failed" that comes to the Rialto next week for an engagement.

CONRAD NAGEL.



He Came to New York Yesterday With Mrs. Nagel to Eat His Thanksgiving Dinner and to Appear in "Blood and Gold" to Be Made by Distinctive Pictures Corporation.

MOTION PICTURE INTERESTS TO MOVE IN STRENGTH ON CAPITOL

Sydney Cohen Issues Call to Every Exhibitor of Prominence Regardless of Affiliation to Attend Meeting in Washington to Co-operate on Matters of Legislation.

MR. AND MRS. NAGEL HERE

SYDNEY S. COHEN, president of the Motion Picture Theatre Owners of America, at the direction of the national executives and board of directors, sent out yesterday to every exhibitor of prominence in the country regardless of affiliation a request to be present at a meeting called for November 30 at the Hotel Willard in Washington for the purpose of co-operation on matters of national legislation. The telegram sent out by Mr. Cohen was in part as follows:

"It is deemed important to invite as many representative theatre owners in every State to be present as possible and therefore you are cordially invited to attend. Will you kindly participate in the deliberations in order to bring about united and concerted action on the part of all theatre owners so that they may present a solid front? We realize that effort from every theatre owner in the United States is absolutely essential now that the representatives are in Congress, so that the relief sought will be a reality in the next session and we are depending upon every one to produce co-ordination and co-operation of all forces so that it will bring about the desired result."

Conrad Nagel Reaches Town.

Mr. and Mrs. Conrad Nagel will eat their Thanksgiving dinner in New York. They reached town yesterday, the Goldwyn publicity department said, in time to attend the Goldwyn ball, and the Distinctive Pictures Company p. a., in order to give Conrad a chance to get ready for "Blood and Gold," a Distinctive picture in which he will play the masculine lead. Alma Ruben plays the feminine lead. Baby Ruth Margaret was left at home with the nurse. She was perfectly contented to have her big yard to play in, but her parents feel sad at the thought that she must eat her Thanksgiving turkey all alone. She will probably be alone Christmas, too, which will be more than her doting mother can bear. Having seen pictures of the young lady we do not blame Ruth. Yes, we call the baby's mother Ruth, having known her since she wore pinafores.



RAMON NOVARRO.

He sails on the Majestic to-day to join the Rex Ingram company in Egypt to play a part in "The Arab."

ELEANOR BOARDMAN.



She Plays the Leading Feminine Role in "The Day of Faith," Which Comes to the Capitol Next Week.

General Change of Film on Broadway Coming Week—"Flaming Youth," "The Day of Faith," "To the Ladies" and "The Light That Failed" Being Newcomers.

REVIVE ENGAGEMENT RUMOR

THE Strand this week believes it has a picture that will keep them standing in front of the box office. "Flaming Youth," a story of the flapper, that young person who rules the world, is the production. The picture, made by First National, is based on the story written under the pseudonym of Warner Fabian to conceal the identity of the author. Harry O. Hoyt wrote the scenario and Francis Dillon directed the picture. The cast includes Colleen Moore, Milton Sills, Elliot Dexter, Sylvia Breamer, Myrtle Stedman, Ben Lyon, Walter MacGrail and Gertrude Astor. With this Joseph Plunkett has arranged a special musical program and an appropriate score.

The Capitol, which has been playing "Little Old New York" for the last two weeks, changes its bill to-morrow. "The Day of Faith," picturized from the novel by Arthur Somers Roche, is the attraction. Tod Browning is the director, and the cast is headed by Eleanor Boardman. Others in the picture are Wallace McDonald, Ford Sterling, Charles Conklin, Ruth Lafayette, Jane Mercer, Winter Hall, Edward Martindel, Jack Curtiss and Henry Herbert. June Mathis is responsible for the adaptation. The list of supplementary films includes a Lyman H. Howe picture, "Hodge Podge," and the Capitol News. S. L. Rothafel has also added a program of varied music.

There is a general change of film this week on Broadway. The Rivoli has "To the Ladies," the play by George S. Kaufman and Marc Connelly, which was adapted to the screen by Walter Woods. James Cruzo of "Covered Wagon" fame did the directing, and in the cast are Theodore Roberts, Edward Horton, Helen Jerome Eddy and Louise Dresser, while in the supporting cast are Z. Wall Covington, Patricia Palmer, Arthur Hoyt and Jack Gardner. Hugo Riesenfeld has added "Shadows," an Out-of-the-Inkwell cartoon; the Rivoli Pictorial and an interesting musical program.

Mr. Riesenfeld has done just as well in the way of music for the Rialto. The picture at that theatre next week is George Melford's Paramount special, "The Light That Failed," founded on Rudyard Kipling's famous story. Featured in the cast are Jacqueline Logan, Percy Marmont, Sigrid Holmquist and David Torrence. The Kipling story was adapted to the screen by F. McGrew Willis and Jack Cunningham.

"The Mailman," an Emory Johnson production made for F. B. O., comes to the Cameo Theatre on November 25 for an indefinite run. Ralph Lewis plays the leading role.

Kenneth Harlan in "The Virginian" comes to the Broadway Theatre next week. This is a Preferred Pictures offering, and is founded on the well-known book by Owen Wister.

Engagement Rumor Revived.

Since the arrival in New York a short time ago of Pauline Garon old rumors are being revived to the effect that an engagement may soon be announced between the film actress and Gene Sarazen, wielder of one of the wickedest golf clubs in this country. The report has been circulated with seeming good authority that one of the first things Miss Garon did upon arriving here was to sign up for a series of golf lessons under Mr. Sarazen's tutelage. The reported romance had its inception about a year ago in Hollywood, when the golf champion was there making a series of short films illustrating how to nib with a niblick and mash with a mashie and how to neck with a gooseneck putter. Further confirmation seems to lie in the fact that Sarazen will shortly leave to give Winter instructions at Miami, Florida, and, strangly enough, Miss Garon's latest film plans seem to call for a Winter in the same part of the South. However, neither Miss Garon nor Mr. Sarazen will have anything to say on the subject.

WHO WANTS TO BE A BEAUTY JUDGE?

Perils Lurk in Offing for Brave Men at Garden Carnival on November 28.

THEY CROWN QUEENS.

ALSO-RANS CROWN THEM

"Now, if you were a judge at the National Beauty Meet at Madison Square Garden next Wednesday night and were asked to pick one beauty out of eighty-eight stunning girls, how would YOU go about it?"

We quote from a questionnaire sent out by the publicity agents of the Madison Square Garden beauty carnival to whom it may concern.

Answering that one is a cinch to a veteran pacifist.

We wouldn't even attempt anything so rash, particularly on a Wednesday. That is one day of the week which has always proved unlucky to the various sprigs and branches of the family tree.

However, admitting the moral cowardice which prompted the evasion, we will give an honest-to goodness answer:

First, we'd have eighty-eight suitable prizes purchased, all engraved alike. Then we'd have one girl at a time enter the judges' room and as she appeared we'd tell her that she won the first prize. After receiving the award she'd be escorted to the railway station and gently but firmly urged to leave town at once.

This method would make everybody feel happy and avert our untimely death.

"Would you hearken unto your heart in the matter?" continues the questionnaire.

Self-defense is a cardinal rule in the manual of boxers and beauty judges. Protect yourself in the clinches is the liberal translation of the thought.

Following this line of reasoning, this writer would hearken only to that old adage, every man for theirselves."

We have a healthy regard for modern women. Amazons of old were tyros compared to some of the modern vintage when they are out of sorts.

In the interests of contemporary male citizens of this great country, we would earnestly urge the National Beauty Meet committee to equip the judges with automatics. Somehow or other we have a sneaking hunch that plain, undiluted hades is going to break loose when that "most beautiful girl" is finally decided upon on the night of the 28th.

The judges will crown her and then the other eighty-seven also-rans will probably crown the judges for keeps.

The Beauty Meet moguls overlooked one vital query when it mailed that questionnaire to prospective judges. Here it is:

"In case of fire, battery and assault, or emergency murders, where do you wish your body shipped?"

Subway Tie-Up in Brooklyn.

Fire due to a short circuit at the Nevins street station of the Interborough subway in Brooklyn filled the station with smoke and caused a slight delay in traffic yesterday.

BOXING RULE USED FOR GOLF PLAYERS

Protect Yourself at All Times, Is Decision in Harris-Coe in Supreme Court.

ASKED $15,000 FOR HURT EAR

A player on a golf course—just as a boxer in the ring—must protect himself at all times.

That was the decision reached by a jury in the Supreme Court yesterday when they denied John B. Harris, bond salesman, $15,000 damages he asked from Henry Coe, Jr., of Syosset, L. I., son of Henry Coe, retired New York attorney, of Southampton, L. I., for injuries received when he was struck by a golf ball while playing on the links of the Rumson Country Club at Seabright, N. J., in July, 1920.

The jury was out three hours and the verdict was awaited by a gallery of golf players, professionals and amateurs, and caddies who had attended the trial, which was held before Justice George H. Taylor, Jr.

Point in Golf Etiquette.

The verdict turned on two points, apart from the matter of negligence and contributory negligence. How far does the etiquette of the game require a player to be away from the flag in the center of the green after "holeing out" before the following player may drive for that hole? And how far, as a matter of fact, was Harris away from the flag, when the ball struck him?

Harris's suit is said to have been the first ever brought for an injury due to being struck by a golf ball. He alleged that he had not yet left the green ahead of Coe when the latter "teed off" for the sixteenth hole, a "short" or "one-stroke" hole. The ball, it was so testified, helped along by the wind, went beyond the flag in the center of the green and struck Harris on the head as he was moving away. He claimed the blow caused a concussion of the brain and consequent physical and mental suffering, and temporary mental derangement.

Experts, including Howard F. Whitney, chairman of the rules committee of the United States Golf Association, introduced by Herbert C. Smyth, counsel for Mr. Coe, requires that "no player should play up to the putting green till the party in front has holed out and moved away."

Jurymen All Non-players.

The jury was made up of men, none of whom save one, who termed himself a "professional whip," were sportsmen.

Harris alleged he was on the green when struck by the ball driven by Mr. Coe. The latter and three other members of his foursome said Harris was off the green and that Coe cried "fore" as he was about to drive.

Mr. Smyth accused Harris of bad faith, asserting that he claimed earnings of $950 during the month of July, 1920, preceding his injury on the 27th of that month, while the bookkeeper of Imbrie & Co., for whom he worked, testified that the only credit entered on the firm's books in Harris's favor during that month was $418, representing his salary.

Mr. Smyth also declared that evidence showed the firm went into bankruptcy soon after Harris left it. Harris also, he said, admitted that while on vacation recuperating from his injuries and regaining his health, he played golf constantly, at times beating the par of the course, and that the vacation was the happiest time of his life.

KEITH MANAGERS TO CONFER.

Clark Brown and J. T. Daly Arrive in Ottawa for Event.

(Special Dispatch to The Morning Telegraph.)

OTTAWA, Ont., Nov. 23.—Clark Brown, general manager of the B. F. Keith Vaudeville Circuit, and J. T. Daly, in charge of the B. F. Keith booking office, have arrived in Ottawa to confer with J. M. Franklin, manager of the Franklin Theatre here, regarding local developments. The New York officials declared that they were well satisfied with the progress which Mr. Franklin had made with Keith vaudeville in Ottawa.

A portion of the time of the New York visitors was taken up with an inspection of several central properties with a view to local theatre possibilities.

Boiler Explosion in Convent.

A boiler explosion in the cellar of the Convent of St. Joseph, at 242 Bridge street, Brooklyn, wrecked most of the first floor yesterday afternoon.

GERMANS MAKE PLEA FOR A MORATORIUM

Teuton Fiscal Experts Tell Reparations Commission Cash Payments Are Now Impossible.

(By United News to The Morning Telegraph.)

PARIS, Nov. 23.

A plea for a moratorium on cash reparations payments was made before the Reparations Commission to-day when German fiscal experts appeared to review the German financial situation.

Borr Fischer, head of the German delegation, outlined the desperate economic and financial conditions in Germany, and declared cash payments were impossible at present. He said Germany still maintained the occupation of the Ruhr was illegal, and pointed out that the re-establishment of economic unity in Germany was indispensable to the restoration of her financial capacity.

"ABIE" FROZEN OUT.

Can't Open at Studebaker Until Suit Is Decided.

(Special Dispatch to The Morning Telegraph.)

CHICAGO, Nov. 23.—"Abie's Irish Rose" will not open at the Studebaker Theatre Sunday night, though the play has been widely advertised and tickets sold for the opening performances. As a result of legal delays in the battle of the Shuberts, backers of "I'll Say She Is," the current attraction, to keep it there until late in December, the theatre management decided to-night to hold the latter play until the suit is decided.

KESSLER MUST HAVE HAD "IZZY" DISGUISE

Witness Gives Weird Description of Mannie, Whom He Claims He Knew.

Mannie Kessler, king of the bootleggers, who is on trial with sixteen other defendants before Judge Francis Winslow and a jury, charged with conspiracy to defraud the Government and alleged forgery of customs officials' signatures to whisky withdrawal permits, derived a genuine "kick" during the continuation of the trial yesterday when Robert Kaltenborn, owner of a restaurant, testified that he had met Kessler three times and had bought Scotch from him at $95 a case.

Kaltenborn, after relating his familiarity with the defendant, was called upon to identify him. He passed right by Kessler, and when the defense asked him to describe Kessler, he replied:

"Kessler weighs about 165 pounds, is five feet nine inches tall, dark complexioned, full head of black hair and small dark mustache."

Even Kessler joined in the roar of laughter following the description, for Mannie is short, weighs about 140 pounds, and is almost bald. Whatever hair he still retains is red.

Former Alderman Freed.

Herman Pouker, a former Alderman and Deputy Attorney General, was discharged by Magistrate Frothingham in Tombs Court yesterday from a charge of grand larceny.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.

W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.

Telephone, 2400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

The Supreme Court's Decision Important to the Whole Motion Picture Industry.

That the Supreme Court of the United States should eventually declare the motion picture industry subject to the workings of the Federal interstate commerce laws was as inevitable as the march of progress within the industry itself. Whatever the merits of the Binderup case, the individuals involved fade from the picture in the light of the significance of the court's opinion to the business as a whole.

On the face of the situation, it is only a waste of time for anyone engaged in an industry sending its product into every town and city of the country to endeavor to evade the Federal interstate laws on a technicality. The decision of the court, while it fixes the responsibility on the film business, should at the same time be welcomed by those who have its welfare at heart. The interstate laws have teeth only for the unscrupulous and dishonest; for all others they form a protection.

Whether this decision will have any effect upon the present anti-trust investigation of the Famous Players-Lasky Corporation by the Federal Trade Commission remains to be seen, but for the future recourse to law is greatly simplified, and the red tape of conflicting State laws becomes a thing of the past.

Are the Movies an Asset or Menace? America Tries to Decide.

Whether the motion picture is an asset or a menace is gone into in some detail in America, a Catholic publication. Both sides of the question are thoroughly thrashed out, with interesting results. Dr. Dallas Lore Sharpe of Boston University, in an address, said:

"God save the nation when the movies become a part of our educational system. The movies are good only to spread a St. Vitus dance of the mind."

While Dr. Sharpe gives this disheartening evidence, his diagnosis is offset by a writer in a scientific magazine, who attributes the popularity of the movies to the fact that they help to exercise us in that tendency toward day dreaming which is deeply rooted in all human nature. He goes on to say that movies were introduced by a medical attendant at the Passaic Almshouse some time ago, to inject new life into aged inmates suffering from weakness and loss of appetite. The results, the article states, were startling. The old people are reported to have grown much younger in appearance and have regained their sprightliness of youth.

Dr. Sharpe's excoriation of the movies is not founded on any knowledge of motion pictures. He seems to speak from the medical viewpoint rather than that held by the people who love the films and who go to see them night after night. America, in speaking of Dr. Sharpe's statement, says:

"From the moral aspect, things are considerably better in motion pictures, for, at least among reputable producers, the sordid side of life is being treated with more artistic sense, which serves at least to obscure its vileness."

"David Belasco," America goes on to say, "who capitulated to the lure of the screen after holding against various tempting offers for an everlastingly long time, thinks that the motion picture will soon be purified by the efforts of the controlling destinies, who have learned that the way to the heart is not by the use of smut, but by the use of kind thoughts and lofty ideals." In regard to motion picture morals, Mr. Belasco says: "I would be willing to compare the moral standards of the moving picture industry with those of any other industry in existence."

We think Mr. Belasco is in a better position to know something about motion pictures than a man who has been in no way associated with them only as an outsider. Mrs. A. L. Adams, chairman of the Chicago Board of Motion Picture Censorship, agrees with Mr. Belasco in that she says that in ten years official censorship of motion pictures will be superfluous. So often those well-meaning folk come out and try to show that motion pictures are indeed a menace. But the industry is fortunate in having many supporters who offer enough evidence to prove, as the article in America proves, that motion pictures, all things considered, is an asset rather than a menace.

CENSORSHIP REPEAL LAW

REPORTS from Albany indicate that the proposed measure to repeal the censorship of motion pictures by the State has ceased to be a political prize and has passed into the stage where it can be submitted to the Legislature on its merits alone. The former defeat of the measure was by a close margin, 71 ayes and 76 noes, the Republican votes being almost solid against the repeal. Although the Republicans still have a majority in the Assembly, they are said to have been won over to the measure by the conviction that the repeal of the law is popular, and the public demand it.

Governor Smith has favored the measure and feels very strongly about it.

Party differences seemed to settle on this one repeal, and now that they have found other pieces de resistence, the outlook is good.

Those who favor the repeal will be glad to let the measure go to a vote on its merits. Recent violations of the censorship laws have been few, and none flagrant, indicating a determination on the part of the producer to keep the screen clean. The expense of the board is an item that must be crossed off the budget at the first opportunity, which is, of course, the time when the need of it becomes nil. It is a measure that the public demands and will be successful, according to the best advices available.

THE UNSUNG FILM HEROES

Editor's Note—The motion picture press agent, who has been quoted as having more adjectives on hand than any other human being, is curiously silent when it comes to talking about himself. He will go into rhapsodies over his stars, his boss and his company, but he has nothing to say of his own achievements. The Morning Telegraph has decided to run a series of articles on these men who sing about others. This installment of the series is Mabel Livingstone, publicity woman in her own right.

Mabel Livingstone began her career as a kindergartner, teaching during the Winter and Summer months in East Side settlements and in the play streets and vacation playgrounds in the over-crowded districts of New York.

After school hours Mabel wrote verses and stories for children, which she used in her own classrooms, and which were later published in St. Nicholas, and many other magazines and newspapers, with the result that she decided to give up teaching in order to devote more time to writing children's books.



MABEL LIVINGSTONE.

During this time she wrote the lyrics for several songs, including the verses in "A Child's Day in Song" and "A Child's Night in Song," published by Schirmers, and "The Animal Drawing Book," a book published by Dodd Mead & Co., in which all of the simple instructions are written in verses which teach the child how to draw familiar insects and animals.

Then, wishing for a wider field of activity, Mabel decided to join forces with her sister Beulah, who had opened a publicity bureau.

When Beulah went on tour with Olga Petrova, then selling war stamps for Uncle Sam, she left the office in charge of her sister Mabel. When she returned she found that Mabel had deserted the good cause of apprenticeship, in order to act as personal representative for Sasha Votichenko, the Russian musician.

Believing that variety is the spice of life Mabel Livingstone soon became the personal representative for many motion picture and dramatic actors, including players, dancers and directors, such as Chet Withey, Edward Jose, Roshanara, Bessie McCoy Davis and Courtenay Foote.

Her work as a free lance publicity agent won the attention of Glenn Hunter, the popular young hero of "Merton of the Movies," who had just started his screen career as the star of the Film Guild Productions, and with whom Miss Livingstone has been associated for the last three years.

Mabel Livingstone says that the life stories of the stars are often stranger and far more interesting than fiction, and she goes so far as to say that a story which is not true enough to be published in an actor's home town should never be published at all. She believes that the most successful men and women who are acting as personal representatives to-day are those who "most truely represent" the thoughts, aims, tastes and ambitions of their particular stars. And at present she is engaged to purveying the talents of Charles Lemaire to a palpitating world.

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

BACK in the dark ages of the "fillums" the author was considered as important to the success of a motion picture as the motorman whose car ran past the studio. The author furnished an idea, and by an intricate process of elimination, and with numerous additions to the original story, the scenario was made into a motion picture. The author's name was seldom used on the screen; when it was, the print was so small it took a microscope to decipher it. The scenario writer was given all the prominence. In fact, the poor author was regarded as merely a necessary evil.

Following those ancient days came the medieval period of film making. The author received recognition—but O, what they did to his play and his book! It was considered the thing to remodel anything of the poor scribbler's efforts to make them suitable for the screen. A movified version was as important as the director. Magazines, newspapers and lectures were filled with the grave injustice done the author. Any playwright or novelist who sold his brain child to be filmed expected to see the screen metamorphosis something beyond words. But the author had to grin and bear it, because he had sold the rights to the producer with a clause in the contract that the film men could make any changes they thought necessary in the original.

Authors Come Into Their Own.

Now come the present days when authors have come into their own. No longer is the man whose brain evolved the play or novel ignored and treated as a stepchild. He is invited into the conferences, asked to put the stamp of his approval on the motion picture version of his work—in short, taken right into the bosom of the family. With what results? With the result that the public no longer shudders when a favorite novel is filmed. The characters are pictured as they are described, the story is filmed as it happened, and the play is permitted to have its dramatic climax without any doctoring or unhappy alterations.

We might mention "Scaramouche" as a glowing example. The picture very closely resembles Sabatini's book. The play is changed, with the result that the motion picture is infinitely better than the play. Take "Anna Christie." When Thomas Ince bought it those artistic souls who had reveled in Pauline Lord's performance sighed and gnashed their teeth. "Anna Christie" in a motion picture? It was unthinkable! Then came the picture and the privileged few who have seen it think Eugene O'Neill is going to give it his approval and thank his stars it fell into the hands of such an intelligent producer. "Potash and Perlmutter" is another picture that stuck very closely to the play, and it is an enormous success. "Three Wise Fools" did not bring the blush of shame to the author's face, because it was so like the play neither he nor the stage producers could complain.

"If Winter Comes" did not even have a comma changed. It gave the author all he could ask for, and went down in history as one of the most literal screen translations ever made. There are others as complimentary to the man who first had the original idea. It seems to me this move to regard the author as something besides the man to whom a check was paid is an upward movement in our beloved motion pictures. Of course, there will always be producers and directors who will feel the need of a movified edition for the poor benighted public who needs to have its film fare simplified, and so long as this continues we shall have a disregard of author's rights. But times have changed so greatly in this respect and the author has come so much into his own, I believe we can have hopes.

No Picture Shows in Amoy.

A big Chinese city has been discovered in which movies are missing as the amusement of the masses. Consul W. J. McCafferty informs the Department of Commerce that the people of Amoy have no motion pictures and almost no amusements except Mah Jongg. Mah Jongg, now fashionable in this country, is restricted to the homes of mandarins and wealthy merchants.

Amoy is located in Southern China and it has 120,000 inhabitants. Think of it, a city of that size with not a single motion picture house! The absence of movies in so populous a community deserves investigation, Consul McCafferty believes.

He also believes that if American moving picture producers can see their way clear to invest money in the construction of theatres in Amoy they can, without doubt, interest local Chinese capitalists, who will put up the houses and take by contract or any other arrangement a regular supply of films. Consul McCafferty suggests that:

At first one theatre might be erected in the native city of Amoy and another in the foreign settlement of Kulangsu, where most of the Europeans and Americans live, but which has also a considerable Chinese population. Later new houses could be built if business warranted and Amoy could be used as a distributing center for the neighboring cities of Chuan-chow, with 70,000 inhabitants; Changchow, with 100,000, and An Hai with 25,000. Films could be sent to Amoy from Hongkong or Manila. There is a steamer between Manila and Amoy every ten days.

Similar methods to those which have made moving pictures so successful in the provincial cities of the Philippine Islands could undoubtedly be used in Amoy. The theatres should be able to accommodate a large number of people, and the greater portion of the seats would have to be sold at a price not to exceed 10 cents, Mexican, but a good profit could be made at this price. A small number of higher-priced seats could be reserved for the more prosperous Chinese and foreigners, but the success of the business would depend on the ability of the poorer classes to patronize the shows.

The success of the theatre would depend also to a large extent on the class of films which were exhibited, and the tastes of the Chinese in this matter would have to be carefully studied. Pictures with plenty of action in them, such as exciting serials, war pictures and comics, seem to be preferred by most Orientals.

Mitzi May Make a Picture.

A few years ago Mitzi had a test made and she photographed so well she was offered a job on the strength of that test. But a sudden call to arms on the stage made it impossible for her to enter into negotiations. But all the time, as she said herself, there lingered in her mind a desire to become a motion picture actress and take a chance in that field of art.

"Wherever I travel with my company," she said, "I am always asked: 'Why don't you make a picture? We would love to see you on the screen.' I suppose, with that feeling throughout the country, now is the time to take advantage of my opportunities."

Our conversation took place in Mitzi's dressing-room between acts. While we were talking, her good-looking husband, Boyd Marshall, came in. He looked familiar to me, and I knew that I had seen him either in real life or in motion pictures.

"You recognize him?" asked Mitzi. "He was with the old Thanhauser company in the days when James Cruze, Peggy Snow and Florence La Badie were making pictures. He played leads. I think he looks like Tommy Meighan, don't you."

Mr. Marshall confesses to a yearning to return to pictureland, but Mitzi says it cannot be done while she is on the stage.

"He has had several offers," she said, "but I think it is wrong for married people to be separated. When I am free to make pictures I hope to have my husband with me, but until that time I think we will continue to work together on the stage.

"We were so interested in James Cruze's success with 'The Covered Wagon,' said Mitzi. "We saw Mrs. Cruze and little Julie about a year ago. The little girl is as tall as I am now, and such a beauty."

"Perhaps," I suggested, "if Mr. Marshall had remained in pictures, as Mr. Cruze did (they were both playing parts together in the old Thanhauser days), he might have achieved a similar success."

"I think my success is even greater," said Mr. Marshall, looking at his wife, and Mitzi, cognizant of her husband's delicate compliment, made him a curtsey. Mr. Marshall, in spite of his association with the stage, has kept his eye on motion pictures, and confesses that he reads everything about them and has never lost his interest in everything that pertains to them.

He Smokes the Inevitable Cigar.

Theodore Roberts says he is like Mark Twain, he will not smoke more than one cigar at a time and he will never go to bed so long as there is some one to talk to. Like Mark Twain, Mr. Roberts is never without his cigar; it is as much a part of his property as the monocle is to George Arliss, and so closely associated with him, one never thinks of Mr. Roberts without his inevitable cigar stuck in the corner of his mouth. The English said at the time he played in "The Admirable Crichton," or "Male and Female," as Cecil De Mille renamed it, they could do without the cigar because they felt it was far more Roberts than the Barrie character, but in America they had no such scruples; they looked for Roberts, and when they saw his cigar burning merrily they cried:

"Oh, there he is!"

Mr. Roberts is in New York to-night appearing in vaudeville, in a sketch written for him by William De Mille. He expects to be gone on a six months' tour, a short vacation from the films, but since he has never missed a week's motion picture work in nine years, he has this little flier in vaudeville coming to him. He looks upon it as a sort of vacation, not that he has any complaint coming from the motion pictures. Over at the Algonquin, where I talked with him and his charming wife, he had nothing but good things to say of the "fillums."

"I have been with Famous Players-Lasky for ten years," he said. "I came to them when they were making their third picture, and I have been with them ever since. At the expiration of my present contract I will have been with them fourteen years, and I have never even been tempted to leave them. They have given me good parts and I am satisfied with their treatment, their friendship and our business relations."

He Doesn't Want to Star.

Something was said about Mr. Roberts having remained Lasky's chief character actor without having been starred.

"I don't want to be starred," interrupted Mr. Roberts. "Why should I? I get fat roles and I never have any of the responsibility if a picture is a flop."

Then I remembered that out at the Lasky studios they call the grand old man of the place the human bolster, because his artistry is so often called in to hold up some shaky star or some picture that needs a pulmotor to save it from the shelf. I was told by some one on the Lasky lot that every new director on the place tries to get Mr. Roberts for his picture, that his offers of a job are so numerous he could be two people and still be kept busy.

"I figure," said Mr. Roberts, "I play to 750,000 people a day in the movies, and that I am establishing a reputation in all parts of the world. Why shouldn't I be grateful to Famous Players-Lasky for making it possible for me to achieve international fame?"

Mrs. Roberts interrupted to pat a white wire-haired terrier, scrubbed so clean his flesh looked pink through his stiff bristling hair. "He has traveled all over with us," she said, "and he goes with us to Boston, Philadelphia, Washington and other cities that we will visit on the Keith Circuit." Then followed a long discussion on the care and feeding, to say nothing of the ills of dogs. We had a mutual testimonial meeting. Mrs. Roberts has raised over forty dogs and she knows all about them.

Having just lost our own little Irish terrier, I listened with rapt attention to Mrs. Roberts to try and discover just where I had been remiss. I decided it was my lack of knowledge in caring for dogs while they were in the baby stage. Mr. Roberts joined in now and then, but he didn't have the ghost of a show with two women; no man ever does. Finally the conversation was switched to income tax and Secretary Mellon's recommendation, and then Mr. Roberts came into his own.

In Favor of Reducing Income Tax.

"The cruelest oppression on record in the case of the income tax is with the motion picture actor," said Mr. Roberts. "If Secretary Mellon can succeed in reducing these taxes he will be doing a real service to mankind.

"An actor," went on Mr. Roberts, "will serve ten years novitiate, finally get somewhere and start making a real salary. The Government will calmly take half of it. It is different from the merchant who has an investment; the actor has nothing.

"When we first started to be taxed," said Mr. Roberts, "the oppression was unspeakable. Although the real estate man was permitted to have an automobile and given exemption on its upkeep on the ground that it was a part of his business paraphernalia, the actor was given no such privilege. In vain we argued it was necessary to have a car to go on location.

"'Nonsense,' said the Federal officer. 'That isn't business, it's pleasure.'

"At first we were not even given anything on our wardrobe.

"'You can wear your clothes after you finish your pictures,' the officers said. When we explained that most of this wardrobe was unsuitable, they said we could sell it for 75 per cent. of its value."

Mr. Roberts went on to say that they attributed sending photographs to vanity and not to business principles. "It costs me $3,000 a year," he said, "but I wasn't permitted to claim a penny of that for exemption."

The experience of a man who paid income on $405,000 and emerged with $85,000 was recited as an example of what the income tax has accomplished in this country. Mr. Roberts said he wanted to shout his support of Secretary Mellon from the housetops.

Just as I was ready to go, Mrs. Roberts spoke of "The Ten Commandments."

"It is the greatest picture I have ever seen," she said. "We saw it at a private showing at Cecil De Mille's house, and for fully three minutes after it was shown no one spoke a word. We were so impressed we couldn't speak."

"I saw it here yesterday morning," interrupted Mr. Roberts, "and it affected me so much I almost forgot my lines—it certainly gets you—it's better than any sermon, because it doesn't preach."

Which reminded me I had a luncheon engagement, speaking of forgetting things, and I had to break away. Mrs. Roberts is a brilliant woman who has learned to know pictures and people for her husband.

"I am just a housewife now," she said. "One actor in the family is enough." But to judge by the way Mr. Roberts looked at her, he thinks as a housewife she has any other woman in captivity backed off the boards. He admitted as much.

"You know," he said, his eyes twinkling, "I really do not care much for her," following this cruel statement by putting his arms around her—and she looked as if she liked it.

Some London Gossip.

Felix Orman, who wrote to us a few weeks ago and told us about the filming of "Miriam Rozella," a story that is regarded abroad as being so wicked every one wonders how it can possibly be filmed, now writes to tell us something more about this story. He says:

"The tea-table gossips had a good many smiles last week over two stories that have been given wide publicity concerning a prominent London actress, and the dramatic and humorous contrasts between the two reports have set a lot of chatter.

"Moya Macgill, the heroine of these stories, comes from Belfast and is regarded by artists as a perfect type of Irish colleen.

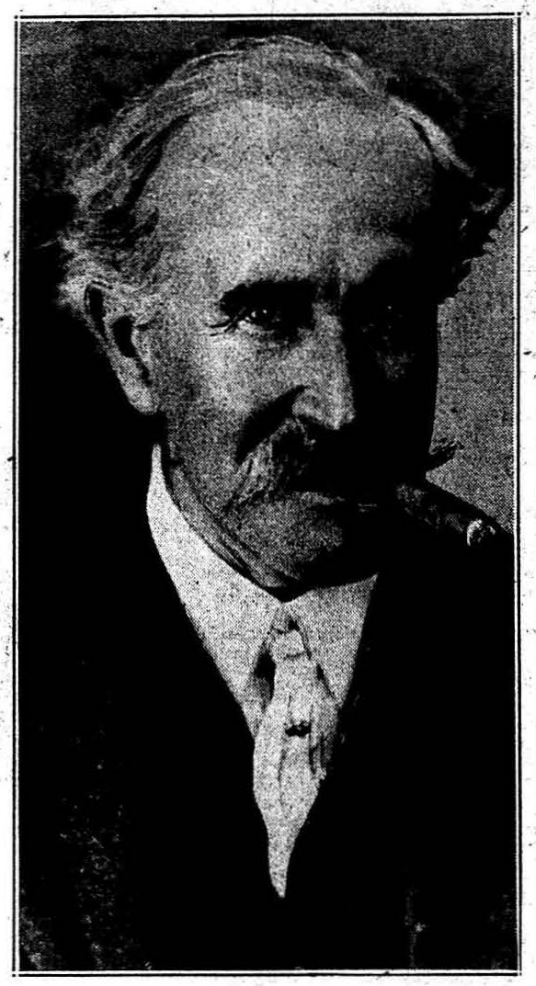
"First, the newspapers printed stories and pictures of Miss Macgill, having the most innocent face of any actress in England, which resulted in her being selected to play the role of Miriam Rozella in the film of that title, after a dozen other actresses had been screen-tested and found wanting in the necessary innocence of expression as registered on the screen.

"Then, in the midst of this, Reginald Denham, the playwright-husband of Miss Macgill, brought suit for divorce, citing as corespondent Edgar Lansbury, son of George Lansbury, Labour M. P. The suit came as a great surprise and the actress's many friends are standing by her and defending her stoutly.

"Miss Macgill is dainty and graceful, with curly black hair and wide violet-blue eyes that have a most extraordinary expression of childlike beauty, innocence and wonderment. She was regarded as the ideal selection for the role of the heroine in 'Miriam Rozella.'"

Some Play.

A review of "Beau Brummel" given by the senior class at Horace Mann School on Friday night will be found elsewhere in the paper, but we cannot refrain from saying that the young ladies of 1924 gave the best amateur performance we have ever seen. It was so good that we were forced to admit that we had seen many plays produced on Broadway that were not in the same class. Honors go to Betty Beeman, Ada Thorne, Margaret Slichter, Helen Boyd, Margaret Roberts, Jean Tanneyhill, Edna Rattey, Peggy Rosevear, Margaret Gale, Sarah Donnell, Dorothy Woolf, Annabel Learned, Anita Schulze, Mary Monroe, Elsa Barnouw, Marjorie White, Parnie Storey and Harriet O. Parsons. Of course, we cannot forget the latter. Her part was not as big as some of the others, but we think she did very well, and we do not mind who knows it.



THEODORE ROBERTS.

Like Mark Twain, He Never Smokes More Than One Cigar at a Time and Never Goes to Bed When There Is Any One to Talk To. Right Now He Is Appearing in Vaudeville and Letting His Fans See Him Face to Face.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with Onlooker.

From a Chaplin Fan.

Motion Picture Editor,
The Morning Telegraph:

All over the country we hear the cry for better motion pictures and certainly there is room for improvement. Few are the agitators in this respect who are willing to give credit to the industry for improving pictures to the point they are now in the remarkably short length of time that they have been on the market.

Like the automobile business, the industry is in its infancy. The novelty of the picture show has not worn off in many parts of the world and until it does real steps toward the artistic improvement of the pictures can not be looked for.

In this connection I would like to mention the signal services of Charles Chaplin, who was one of the early men in the business and was addicted to the slapstick comedy when it was new and amusing. But he has been able to see in advance of many of the others and has realized that true excellence is the basis of the new movie and has devoted himself to making good pictures. It will not be many years before Chaplin's name will be listed among those who have done most for the industry and he will be rated as one of the great, far-seeing Americans who have done a great deal for the country. J. K. R

Mineral Wells, Tex., Nov. 13.

Slow Burning Film.

Motion Picture Editor The Morning Telegraph:

Infinite value is attached to the use of motion pictures in religious and social work, but to get the best out of their use it is necessary to choose very carefully the subject matter to be shown.

We here are not able to get the theatres in the town to take on the pictures we want them to show and, as a result, have been compelled to give our own showings in the schools. Very recently we have had to get a fireproof booth for the machine, since we were unable to get many of the subjects we wanted in the slow-burning film, an expense that we were loath to incur.

Cannot there be something done to have the manufacturers put their pictures on the non-inflammable film, especially those intended for religious or social work, for many of the organizations buying them are not equipped to show them in accordance with the laws. Many pictures are on this type of film, but all are not, and as long as there is a single film that we want to show which is on the old kind we are compelled to invest money in a booth.

Rev. J. R. Smith.
Holyoke, Mass., November 21, 1923.

Objects to Lasky's Views.

The Motion Picture Editor,
The Morning Telegraph,

The Tribune of Tuesday, November 20, reports Jesse Lasky as having said that there was nothing wrong with the motion pictures, but that the trouble was with the public. He said that people wished for something salacious in the theatres, or they would not go to see them. That is founded on a very small premise.

The five and six-reelers that are turned out for consumption by the neighborhood houses no doubt do contain a lot of insidious and badly administered sex stuff. They may find that it fills the houses in the absence of any other selling tricks. Perhaps in a few instances they are right. But the real test comes in the pictures that have enjoyed unqualified successes.

There is nothing salacious or dirty in "Little Old New York," "Scaramouche," "The Hunchback of Notre Dame," "The Covered Wagon," "Robin Hood" and "Long Live the King." These are the really great pictures that have caused sensations in the country. Others are good, and I have no doubt left out many that should appear in this list, but without exception, the greatest of them all are the ones that do not resort to the sex stuff to put them over.

New York, Nov. 20. F. X. B.

This Is Awaited.

Motion Picture Editor,
The Morning Telegraph:

In last Sunday's Telegraph there was a note about Tamar Lane's book, "What's Wrong With the Movies?" in which Louella Parsons praises Quinn Martin for his answer to Mr. Lane. When I read Mr. Quinn's article I was quite surprised to find the only chapter on which he commented was the one about critics. It seemed very small to overlook all the other chapters, particularly as Mr. Quinn has generously helped himself to several of the ideas from the book, using them under his column, "What's the Matter With the Movies?" and not giving Tamar Lane credit. By the way, Mr. Martin's column has been greatly improved by the excerpts from the book.

Miss Parsons mentions she hoped Mr. Lane saw Mr. Quinn's answer. So do I, as it will prove to Mr. Lane that while Mr. Quinn is not such a good critic of the movies, he is a better critic of literature, and imitation is the sincerest form of flattery. While I am not particularly interested in the silent drama, I have numerous friends who are movie fans and I have been forced to endure many evenings of torture, and when I read the book and found some one had courage enough not to "soft soap" the producers and players I thanked Allah.

Of course, I do not agree entirely with the book—for instance I prefer the German pictures and the acting while Mr. Lane chooses the American. There are other points with which I differ, but I still think it is the most interesting book I have read on the movies.

Will watch to see if the Onlookers are permitted "to make complaints" or have ideas to air when they are sincere, even about the writers on The Morning Telegraph. Sincerely,

Marion Quinn.
4180 Broadway,
New York.

Motion Picture Editor, The Morning Telegraph:

In your edition of November 11 I read a notice to the effect that England is taking action against the showing of obscene pictures.

England will no doubt take action in a dignified and sensible way. She is noted for it, and, due to her close proximity to the Continent, has a little more tolerant attitude toward this sort of thing than we have in this country. It is not the custom to appoint some one to decide arbitrarily what are, and what are not, obscene pictures.

The decision is easier in England than here. The French make a business of obscenity—not for themselves, however, but for export, and for the delectation of foreigners visiting their shores. The English exhibitors, like those the world over, know that the dirtier the show, the better the gate receipts, and make attempts to import them.

Who shall say what is, and what is not proper for the screen? Pierre Louys wrote a book called "Aphrodite," which has since called forth the vituperations of thousands of hard-shelled churchgoers. It is, indeed, one of the most seductive and vicious (in the sense of vice) books ever published. But in its entirety, content there is nothing vulgar to offend the most polite reader, and it is without doubt, for that very reason, one of the great pieces of literature of the age.

Sensible censorship is to be applauded. Radical purification of the pictures by people who have dirty minds and are ashamed of it, should be very carefully excluded. L. B. Lloyd.

New York, November 12, 1923.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

By LOUELLA O. PARSONS.

CURWOOD WINS $7,500 AWARD FOR WRONGFUL USE OF NAME

International Film Company Gets $5,000 for Infringement of Copyright on "Valley of Silent Men" and $2,500 Attorney Fees by Ruling.

SETS PRECEDENT IN LAW

WE had supposed the case brought by the International Film Company and James Oliver Curwood settled long ago. It came up in court last year, but it seems that a decision was not rendered until last week. The case, it will be remembered, concerned "The Valley of Silent Men" and a picture called "I Am the Law." The Inetrnational Film Company purchased "The Valley of Silent Men" from James Oliver Curwood and made a picture called "I Am the Law," supposedly founded on a Curwood story. When it came out it bore a strong resemblance to "The Valley of Silent Men" and very little resemblance to the story by Curwood, on which it was supposed to be based. A suit for infringement of the story was started by International in the United States District Court before Judge Knox. He granted an injunction, preventing Affiliated from showing the picture and then sent the case to Earl B. Barnes.

Hearings were held and testimony taken and now Mr. Barnes has filed his report, in which he awards $5,000 to the International Film Company as damages for infringement of copyright, $2,500 attorney fees and to James Oliver Curwood for the wrongful use of his name he awards $7,500.

This case was very interesting in that it really is a precedent in law. C. C. Burr had bought a story from Mr. Curwood in which a tale of two bears was given. When the story came out the bears were unimportant, and the principal feature was a story of the great Northwest, which bore a close enough resemblance to "The Valley of Silent Men" to be a twin.

To Write for Mae Murray.

Vicente Blasco Ibanez is on his way to California to confer with Mae Murray and Robert Leonard on plans to write a special story for Miss Murray. As the author of "The Four Horsemen of the Apocalypse," "Blood and Sand" and "Enemies of Women," the Spanish novelist might be said, without any exaggeration, to write the type of stuff that does a good business on the screen. His novels sell well in book form, too—the praise for his screen selling ability was in no way meant to detract from his powers as a novelist. The Ibanez story will be the last of the Mae Murray series for Metro. We hope Mr. Ibanez will write something good for Mae, and that she will go back to her old style of acting and not affect the Mae Murray of her recent pictures. We say this in all kindliness, because we feel she has perhaps been badly advised, but we like her too much to see her give a performance like the ones that first won her popular favor.

Tom Meighan Back.

Thomas Meighan and the large company of Paramount players which has been in Georgetown, S. C., making exteriors for "Pied Piper Malone," has returned to New York and is ready to complete the interiors of the picture at the studios on Long Island. Just before leaving Georgetown the players staged a benefit for the poor children of the community, netting $600. Meighan gave $100, and the rest of the troupe chipped in for $200, the remainder coming from the people of the town who paid to see the performance. This is the first time that a motion picture company has ever used the Southern town as a location. Among those returning are Lois Wilson, Emma Dunn, George Fawcett and Alfred E. Green, who is directing.

Bela Lugosi Engaged.

The Distinctive Pictures Corporation has engaged Bela Lugosi, the Hungarian actor, to play an important role in its new picture, "Blood and Gold." Lugosi, who was formerly a leading player in the Mugyar Theatre in Budapest, made his first appearance in America in the stage play, "The Red Poppy," playing with Estelle Winwood. More recently he had a part in the William Fox screen production of "The Silent Command."



Photo by Campbell Studios.

MRS. MARTIN JOHNSON.

She departs Saturday with her husband for Africa on a five years trip to get jungle motion pictures.

William Fox Asks Exhibitors to Recommend Girls and Young Men Eligible for Star Parts in Pictures—Seeks Fresh Personalities.

NAMES COUNT FOR NAUGHT

SOME of the prominent exhibitors throughout the country have received personal letters from William Fox asking them to send the Fox Film Company by mail a recommendation of six young men and six girls who show signs of promise and who are eligible for star parts in pictures. This report, Mr. Fox says, will receive careful consideration. In the letter he says he is appealing to the exhibitors because he wants the benefit of their judgment. A showman's viewpoint, as it were.

"In the pictures supplied by the various producing companies to-day," says Mr. Fox, "will be found the stars of to-morrow. We are seeking new stars. We want new faces, fresh personalities that are to be found among the young men and young women now appearing in leading roles but who are not stars of to-day in the advertisements."

Mr. Fox says he does not confine this selection to actors or actresses who work for the Fox film company, but is willing to consider any young man or woman who has shown promise in any picture. He says he does not ask for names of such well known and acknowledged stars as Tom Mix, Mary Pickford, etc.

This demand for new stars is interesting in that it shows that Mr. Fox sees the necessity for new faces on the screen. There has been much discussion on this very subject. Many theatre owners hold that there is need for new faces on the screen, for beyond a dozen of the headliners there is a pitiful dearth of starring material in the film industry.

"Little Old New York's" Record.

"Little Old New York" broke the record at the Capitol Theatre and now holds first place of any picture ever shown at that house. Heretofore the record was held by "Robin Hood," but the two weeks' engagement of Marion Davies's picture has pushed it ahead of "Robin Hood" into first place, with no close competitors. It is estimated over 200,000 people saw the picture the two weeks it played at the Capitol.

After all the dollars and cents were counted up for the two weeks it was learned that "Little Old New York" did a business of $113,571.31, beating all other pictures by a big margin. The next highest record at this house is held by Douglas Fairbanks's picture of "Robin Hood," which did a business of $109,750.88. "Little Old New York" could have run another week very nicely and it probably would have done a good business, but the contracts held by the theatre were such that it was impossible to give it another week. "The Day of Faith," the Goldwyn picture, is the attraction at the house this week. "Little Old New York" came into the Capitol from a long run at the Cosmopolitan Theatre, and although many people saw it when it played on Fifty-ninth street, apparently this did not in the least affect the business, but rather added to it. Many people who had already seen it came to see it again, and others who had not had a chance to see it when it played at the Cosmopolitan Theatre took this opportunity.

Johnsons Going to Africa.

Mr. and Mrs. Martin Johnson, who made "Trailing African Wild Animals," will sail on the Leviathan to spend five years in the heart of Darkest Africa filming wild beasts for another of their pictures. Mrs. Johnson, who is slim and young and easy to look at, does not look as if she had much courage, but the stories of how she captured lions and tigers and hippopotami and all sorts of animals in the jungle makes one realize that looks are very deceitful. The Johnsons will spend three weeks in London, where Mr. Johnson will get his paraphernalia. From England they will journey to Lake Paradise, where their permanent camp will be located.

Ingram Only Wishing.

Metro officials yesterday took little stock in the story appearing in several of the evening papers to the effect that Rex Ingram would give up the screen and devote the rest of his life to sculpture as soon as his present contract with Metro runs out. It was said that Mr. Ingram always has had a strong urge to become a sculptor and a year or more ago thought seriously of giving up his career as a director. Ingram is now abroad with plans to make one or more pictures, the first to have most of its action laid in the Sahara Desert. His screen contract still has more than two years to run and Metro already is in possession of enough story material to keep him busy for that period and even longer. Under the circumstances the director has plenty of time in which to decide what is to follow the work already mapped out.

MAE MURRAY.



Photo by Edwin Bower Hesser.

Ibanez Has Gone to the Coast to Consult With Her About Writing a Special Story for Her Last Production to Be Made Under the Metro Banner.



Photo by Hoover.

REX INGRAM.

Metro officials are not worried that young Ingram is about to give up his career and turn his attention to sculpturing. He has a contract with them.

WOMAN CENSOR STILL FINDING WICKEDNESS IN THE PICTURES

Mrs. Eli T. Hosmer Tells Clubs She Is Informed Missionary Work Among the Heathen Is Retarded by Showing of Certain Films.

WOULD PROTECT YOUNG

MRS. ELI T. HOSMER of Buffalo, a member of the State Motion Picture Censorship Commission, is still going into detail on the wickedness of motion pictures. Before a meeting of the State Federation of Women's Clubs at the Hotel Ten Eyck last Thursday night Mrs. Hosmer told the women that the Motion Picture Commission inspected on an average of thirty-five reels a day for the purpose of eliminating the indecent, immoral, inhuman and sacrilegious films.

"Returning missionaries from China and the Hawaiian Islands tell us the advance in Christianity has been somewhat retarded by the showing of certain pictures in those countries," Mrs. Hosmer said. "According to the missionaries, the natives say, 'Do you think we want our women to see women in pictures smoking, drinking and living in idleness and vice?'"

Mrs. Hosmer declared the three things the Motion Picture Commission insisted be free from criticism are birth, marriage and death. She made a plea to keep the small child out of the motion picture theatres and in the open air, except in the case of an unusual child and an extraordinary picture.

"Boy of Mine" Is Shown.

Last night, at the Plaza Theatre, First National's new Tarkington film production of boyhood, "Boy of Mine," was tried out upon an audience entirely unaware of the "first-night" honors conferred upon it. The picture was put on without explanation at the 9.15 performance, with most of the company officials and a large group of invited guests present to watch the effect. The reception accorded the picture was said by Lynde Denig to be enthusiastic.

Benefit at Strand.

On Friday morning at 10 o'clock will take place the annual benefit performance given by the Strand Theatre for the Seaside Home for Crippled Children, situated at Far Rockaway. Moe Mark has each year performed this act of charity since the opening of the theatre, almost ten years ago, and in this way has been instrumental in enabling the home to erect additional buildings and extend its activities. For this performance a program of films and music especially designed for children will be arranged, and as many of the crippled children as are permitted by their condition to leave the home will be brought to the showing by bus. Tickets ranging in price from 25 cents to $1 may be obtained by those wishing to attend and help the cause from Evelyn M. Goldsmith, Hotel Ansonia.



MRS. ELI T. HOSMER.

Who, in her official position as member of the State Motion Picture Censorship Commission, has made an address against the motion picture in Albany.

ERNST LUBITSCH.



Who Arrives in Town This Morning Accompanied by His Wife, Jack Warner and Some Others of the Warner Organization.

Arthur S. Friend Thinks Troubles of Motion Pictures Are None of Public's Business—Too Much Talk Already Has Gone Forth on the Subject.

NOW TIME TO CALL A HALT

WITH many persons in the industry giving their personal theories as to what should be done to cut the high cost of screen entertainment, along comes Arthur S. Friend, president of the Distinctive Pictures Corporation, with the decided opinion that the troubles of the motion picture are none of the public's business, and that too much talk already has gone forth on the subject. Mr. Friend points out that the ancient ars and businesses are still imperfect, in spite of centuries of tradition and experience, so why should an art and industry scarcely twenty years old be perfect?

Mr. Friend says:

"Our ills are all remediable, but not through the public. The public is not concerned in anything except the result that is shown on the screen. The remedy for ever yill in the motion picture industry is ot be found, and to be effected, within the industry. Our problems are not insoluable, though many of them are difficult. I am afraid our cries to the public have resulted in bringing to us the big finger of shame. One who has watched us with cynical amusement for some time told me the other day that if some of those in the industry, who were weeping and wailing about what's wrong in the industry, wanted the answer, they could get it by looking into a mirror. I am afraid his quip is not entirely without justification.

"Most of our difficulties can be overcome by the individual effort of the men at the head of the various companies. If we are paying too much to stars or actors, it is our own fault, and if directors are uncontrollable, perhaps we can gain more by the intensive study of ourselves than by bleating about them. Surely a motion picture company is not the only one in the world that has faced the problem of what to do with men and women who promise or threaten to become invaluable.

"Motion picture executives must be something more than swivel-chair salary-hounds and bonus-cutters. A recognition of their other duties and a strict attention to them will be more helpful in the curing of the evils of the industry, and, let it be hoped that out of the noise made they may hear the call to work."

Warners Flocking East.

A large slice of the Warner studios will arrive in New York this morning in the persons of Jack Warner, Mr. and Mrs. Ernst Lubitsch, Eric Locke, the German director's manager; Hans Kraely, special writer, and Frank Cassidy, exploitation expert.

Mr. Warner's arrival will complete the first reunion of all four Warners in several years. He is bringing with him several completed prints of productions for early release, and after a short conference on new material, will return at once to the Coast.

During their stay here the Lubitsches and Mr. Kraely will meet Mrs. Kraely, who is coming from abroad with the two Kraely children and also the Lubitsch children, who have never before been in this country.

Tom Terriss Repeats.

When Tom Terriss, motion picture director, gave his talk from Radio Station WOR a week ago on the subject of "Making Pictures in the Sudan and Egypt," he apparently made a hit with the radio fans. He was showered with a larger mail than had previously been received by any one who lectured from the New Jersey station.

Because of the reception of his first talk, Mr. Terriss spoke again from WOR last night, giving many anecdotes of the opening of the tomb of King Tut. Terriss was one of the official party that attended the opening of the tomb as guests of the ill-fated Lord Carnarvon.

FRITZI SCHEFF ON BILL AT RIVERSIDE

Actress Divides Headline Honors With Frank Farnum's Revue. Mason & Cole in Dance Skit.

WEE GEORGIE WOOD A HIT

By ROBERT SPEARE.

The program at the Riverside is a particularly good example of the most approved Keith entertainment. It is an offering of kaleidoscopic changes, of which life and color are the chief components.

Especially is the later ingredient potent in the presentation of Nihla, a poseuse, whose studies are arranged in a wide variety of lights and hues.

Greenlee & Drayton, the dusky comedians, reveal their conversational ability in an assortment of tongues. They are amusing in each, and just as prolific in their speedy dance steps.

Gene Mason and Fay Cole make their initial appearance in a new revue that embraces a large company. It affords the principals a fine opportunity to exhibit their dancing talents and, especially in a ring presentation bit, they get a chance to show an adaptability for light comedy. The Apache dance by Mason and his partner is well done, but the crowning achievement is the finale, "The Follies Poster Girl," which develops one of the most ingenious introductions of a gown display that vaudeville has ever seen. In this number the various big revues are typified. Included in the collection are "The Ziegfeld Follies," "Music Box Revue," "Greenwich Village," "The Winter Garden Girl"—sent by Jake and Lee, and "The Vanities," portrayed by Miss Cole. It is beautifully costumed and perfectly staged.

Frank Hurst and Eddie Vogt are well mated in a humorous song skit. Vogt handles the comedy in his inimitable way, while Hurst sings and is a foil for the comic.

Frank Farnum leads a fast-stepping turn. The feature of his production is a tough dance done with a mite of a miss who works admirably with him. The Stuart Sisters stand out nicely. A band assists.

Wee Georgie Wood, the young English lad who has captivated the hearts of American audiences with his nunffected boyishness, is as delightful at the Riverside as he has been everywhere else. He has the enthusiasm of youth and the ability born of experience, and his comedy is wholesome.

Fritzi Scheff charms anew in a well-selected program that runs mostly to the lighter works. The melodies chosen fit her vocal qualification to perfection, and she could easily have extended her program beyond the time limitations she had established for herself.

Bob Hall, the endurance man, sings and talks in the ad lib style, manufacturing lyrics on the spur of the moment.

MEFISTOFELE WINS OPERA AUDIENCE

Great Applause Greets Chaliapin, Appearing in the Title Role.

GREENE AT AEOLIAN HALL

METROPOLITAN OPERA HOUSE—Arrigo Boito's "Mefistofele," by members of the Metropolitan Opera Company.

The Cast.
IN ITALIAN.

Margherita	Frances Alda
Elena	Frances Peralta
Pantalis	Flora Perini
Marta	Kathleen Howard
Mefistofele	Feodor Chaliapin
Faust	Beniamino Gigli
Warner	Angelo Bada
Nereo	Giordano Paltrinieri

Incidental Dances by the Corps de Ballet.
Conductor.....Roberto Moranzoni

By ESTHER SAYLES ROOT.

The fourth week of the Metropolitan Opera season opened last night with "Mefistofele." This opera which, like the bettew known "Faust" of Gounod, is taken from the poem, "Faust," by Goethe, attempts to cover the entire scope of the work by the German poet. It is, in consequence, more episodic in form than the French version. To any once raised consistently on the Gounod favorite the prologue in the Heavens, quite as much as the unexpected introduction of "Helen of Troy," is bolt from the blue.

The first production of "Mefistofele" took place at the Scala in Milan in 1868 and was a failure, partly because it did not conform sufficiently to the requirements of the stage and partly because it was overshadowed by Gounod's "Faust," successfully produced nine years before. Boito remodelled his opera, and in its present for mit later achieved great success.

Last night's presentation at the Metropolitan must have transcended the dream of 1875. Scenery and costume contributed with the singing and conducting to a splendid whole. Mr. Chaliapin, as Mefistofele, made his second appearance of the season, and was greeted with thunderous applause.

The cast was identical with that of Thanksgiving week last year. Mmes. Alda and Peralta gave able performances, as did M. Gigli and Bada, and Mmes. Perini and Howard and M. Patrinieri came in for their measure of applause.

Greene's Diction Faulty.

Mr. Walter Greene sang at Aeolian Hall yesterday afternoon. His voice is baritone, especially rich and powerful in the lower register. His upper tones are occasionally forced, but in passages which call for delicacy he sings with excellent shading and smoothness.

Not so fortunate is his diction. French vowels are always a test for the American singer, and Mr. Greene was so careful of the difficult French "u" that he often substituted it for the comparatively easy "oo" sound. Thus "amour" sounded like "amure."

In the song "Ghazal Chant dAmour" occurs the invitation "Viens t'asseoir sous le rosier de tou aime." To the listener the last words might as well have been "sur le rosier de ton ennemi." It strikes us that thert is considerable difference between sitting under the rose tree of one's beloved and sitting on the rose tree of one's enemy.

The audience, however, seemed equally satisfied with the French and the German and American songs, and gave the singer hearty applause.

Elly Ney Piano Recital.

A piano recital was given last evening by Elly Ney at Evander Childs High school, Bronx. Madame Ney played an all-Brahms program. This is the fourth concerti n the series of musical events arranged by the Public Lecture Bureau in co-operation with the Stadium Concerts, Inc. Those who have previously appeared are John Barclay, Mme. Nina Koshets and Ethel Leginska. The artists participating in these concerts have contributed their services, following the custom of many great artists in Europe of offering one free concert annually to the public in the cities in which they appear professionally.

About seven more recitals will be given this Winter by eminent artists.

900 MINERS FLEE EXPLOSION IN PIT

Gas Blast in Illinois Coal Mine Kills Two and Injures Thirteen.

RELATIVES RUSH TO SCENE

Two coal miners are dead, thirteen more are being treated for injuries, and approximately 900 others are recovering their breath, following a wild, panic-stricken flight from below the earth's surface, when a gas explosion occurred in the world's largest coal mine here to-day.

The casualty list was established tonight by a careful check on what was at first feared to be one of the most disastrous accidents in American mine history.

The dead are: Ira Hamilton, 20, and Harry Odle, 23, workers in Orient Mine No. 1 of the Chicago, Wilmington & Franklin Coal Company, the scene of the accident.

Among the injured are several men who inhaled poisonous gas fumes. The effects may prove fatal.

The gas explosion occurred at two entries on the 1,000-foot level where but a handful of men were working. More than 900 men, the great majority on the other levels, were thrown into pandemonium and fled the fire that followed. Those working on the 1,000-foot level were the only ones killed or injured.

The miners' flight was so precipitate that few stopped for their "fire checks" on the way out. This led to reports that hundreds were entombed within the shaft, and necessitated a personal count to dispel the rumors.

Frenzied relatives rushed to the mouth of the shaft and clamored for news of their fathers, husbands and sons. Ropes wer eused to keep them back. Most of the injured were not brought out of the mine until an hour after the explosion, when rescue crews entered with fire extinguishers and gas masks. Two hours later the fire had been completely extinguishehd.

Several vivid tales of narrow escapes were related. One returned man saved himself by wrapping his coat around his head and dashing through a curtain of flames to safety. Others crawled out on their hands and knees, ducking below a deadly pall of gas and smoke.

Orient Mine No. 1 holds the world record for coal production in a single day's eight-hour shift. In 1921 it averaged 8,200 tons a day. The blast of today was its first serious accident.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

LASKY CALIFORNIA STUDIOS WILL OPEN UP JANUARY 7

West Coast Production to Go On as in Past and Closing Will Make No Difference in Number of Pictures to Be Made and Sent Out, Say F. P. Officials.

TO DO "ICEBOUND" HERE

FAMOUS PLAYERS-LASKY is now busy making plans for 1924. The Lasky studios will open its doors on the Coast January 7, and Jesse Lasky, who has been here for the past month, will return to California in time to be there when production is again resumed. Although there has been much talk of cutting down the amount of production on the West Coast and moving the units to New York, it was said at the Famous Players office yesterday that this was not entirely true.

West Coast production will go on as it always has gone, and the closing will make no difference in the number of pictures to be made and sent out. The studios at Long Island City have never really closed their doors, for the reason that there has always been one or two units at work completing interior scenes. William de Mille will start very shortly on "Icebound," which he purposes making in New York. There will be no marked increase in the number of pictures made at the Long Island studios, but it is expected there will always be two or more companies at work just as there have been in the past. The impression seems to have gone out that Famous Players-Lasky will eventually move most of its company East. A number of companies have come to the conclusion that a certain amount of production done away from California is advisable. Some of the producers even believe New York serves a better purpose than California.

William Randolph Hearst a few weeks ago said that he considered New York a better place for production because it is easier to get talent and because the lights in the studios are more even than the outdoor sunlight, which varies from year to year and day to day. Mr. Hearst is carrying out his idea of making pictures in the East by enlarging the Cosmopolitan studios.

Earthquake Film Stolen.

The theft of some valuable films of the Japanese earthquake came to light yesterday when Alexander Fontain, a motion picture distributor, caused the arrest, after a chase on Broadway, of a man who described himself as Raymond Gavin, a deckhand. According to Fontain, he was returning from Japan last month with some pictures of the catastrophe when he struck up an acquaintance on the train with the prisoner. Fontain declared that before the train reached Chicago Gavin disappeared with the films and a silk shirt also belonging to the picture man. Yesterday Fontain saw the alleged thief on Broadway and had him arraigned in the West Side Court. Gavin will probably be examined to-day.

A New One for Marion.

The Cosmopolitan Corporation has definitely decided upon "Janice Meredith" as the next screen vehicle for Marion Davies. The well known novel of the late Paul Leicester Ford has had its success on the stage, too, with Mary Mannering in the stellar role. It is now being adapted for the screen by Lillie Hayward. The period of the story embraces the Revolutionary years from 1775 to 1783 and will introduce in the screen version Washington, Franklin, Lafayette, Samuel Adams, John Hancock and Paul Revere. The battles of Trenton, Lexington and Yorktown will also figure in the action. Cosmopolitan intends to make the production even more spectacular than "When Knighthood Was in Flower" or the latest Davies picture, "Yolanda."



Photo by Apeda.

LILA LEE.

W. W. Hodkinson is to release four pictures in which she and her husband, James Kirkwood, are co-starred.

W. B. Frank Elected Vice President of Hal Roach Organization and Will Handle All Business Activities in East—Has Had Rapid Advancement in Film Industry.

EVE UNSELL AND BABY PEGGY

W. B. FRANK, who recently left the post of feature sales manager for Pathe to join the Hal Roach studios as Eastern representative, has been elected a vice president of the Roach organization. News of the election came by wire from Los Angeles, where Mr. Frank is at present in conference with his new associates. He will leave for New York on Saturday and establish headquarters in the Pathe office building, from where he will handle all the Roach business activities in the East.

Mr. Frank's advancement has been rapid. In 1917 he joined the Pathe forces in Indianapolis as salesman, was promoted to feature sales manager at Chicago, and was brought to New York as a special representative of the company about two years ago. Last year he became general sales manager of Associated Exhibitors, but returned to Pathe six months ago.

Eve Unsell and Baby Peggy.

Eve Unsell is at it again. She has deserted Pola Negri and Jackie Coogan for Baby Peggy, and is now at Principal Pictures Studio preparing the little girl's next picture.

Just what the story is to be is another of those deep-dyed film secrets, but it has been divulged that it is a well-known child's story and that Edward F. Cline of "Circus Days" fame is to direct it.

Eve Unsell needs no introduction. She has long been a free lance scenario writer in spite of the efforts of producers to entice her to enter into some celluloid fold. Her most recent work for the screen is "Long Live the King" and "Shadows of Paris."

Reeves in Town.

Charlie E. McCarthy is holding conferences these days in his palatial offices at Famous Players-Lasky. He is confering with Arch Reeves, director of publicity of Paramount's West Coast studios, on business. Mr. Reeves came all the way from the Coast to talk with Mr. McCarthy, believing that now was the time to make the trip while the studios are closed down.

Metro Makes a Purchase.

All this talk of closing down shop and cutting down expenses does not interfere with the purchase of a good story or play when one makes its appearance on the horizon. Cyril Hume's book, "The Wife of the Centaur," published by Doran, has been purchased by the Metro company and will serve as a screen story for this company.

"Anna Christie" on To-night.

"Annie Christie," the First National picture produced by Thomas H. Ince from the Eugene O'Neill stage drama, will be shown at the Town Hall this evening under the auspices of the Committee on Exceptional Photo-plays of the National Board of Review of Motion Pictures. The showing is an invitation affair, at which members of the board and their friends will be present. General release of the picture will follow at a later date.

Lenore Ulric Coming to Rialto.

All those motion picture fans who have been writing in to ask when Lenore Ulric's picture, "Tiger Rose," will be shown will be pleased to hear that it is scheduled for release at the Rialto next week. This is the picture Miss Ulric made for Warner Brothers out on the Coast and brings her back to the screen after an absence of some years. Her work as a Belasco star has given her a following that few young actresses are able to claim and we are glad to be able to answer the question once for all as to the time, place and hour when "Tiger Rose" may be seen in its screen version.

LON CHANEY.



His Picture, "The Hunchback of Notre Dame," Will Remain at the Astor Until March, Universal Having Been Able to Get a Renewal of Their Lease on This Theatre.



MAURICE TOURNEUR.

He will reach New York next week to buy stories and confer with First National.

By LOUELLA O. PARSONS.

W. W. HODKINSON CLOSES FOR FOUR KIRKWOOD-LEE FILMS

Courtland Smith Answers Charges of Members of Humane Society That Killing of Buffalo in Making "The Last Frontier" Was Wanton, Saying No Great Crime Was Committed.

ONE of the morning papers came out last Sunday and in a two-column story under a Canadian dateline deplored that thirty buffalo had been slaughtered in the making of "The Last Frontier," the Thomas H. Ince picture based on the story by Courtney Riley Cooper which concerns the events of the pioneers into Western Kansas just after the Civil War. The picture is to be on the order of "The Covered Wagon," a pictorial account of the achievements of the pioneers who underwent hardships to settle this country. The article in the Sunday paper said that the Canadian Government is up in arms over the killing of these buffalo. Whether the story is true or not we do not know. We do know that a short time ago a picture was made in which it was said many cattle were slain, when, as a matter of fact, there was not one missing. Cattle are constantly being killed to supply meat, and it seems to us that if it is possible to get a picture like "The Covered Wagon" the killing of a few cattle is not to be taken too seriously. If they were tortured or wantonly slain it would be a different thing. But if it is necessary to kill them for some dramatic scene, it seems ridiculous to make so much fuss about it.

A few weeks ago Courtland Smith, executive secretary to Will H. Hays, made an address before the American Humane Society. Canon William S. Chase, who is always in the foreground when it comes to anything that might be construed to be a slam at motion pictures, was present at this meeting and he had much to say about the slaughter of animals in the making of motion pictures. Mr. Smith was called upon to answer Canon Chase's charge and some of the charges made by other members of the Humane Society that there was a wanton slaying of animals going on in the making of motion pictures.

Mr. Smith said that the motion picture actors risked their lives every day by making motion pictures. He said that he did not consider the killing of cows a great crime in trying to make a great American spectacle. He said he thought the killing of cows was justifiable in getting a picture like "The Covered Wagon," which served a patriotic purpose and which would go down in history as a record of the deeds of the pioneers.

Mr. Smith asked:

"Would you eliminate the river fording scene in 'The Covered Wagon' because 400 cattle were killed?"

"I certainly would," came a woman's answer.

"Well, I wouldn't," responded Mr. Smith. "I do not regret the loss of a few animals to perpetuate the tremendous accomplishments of the pioneers who made the great West. These pictures cannot be made without great risk to man and beast."

As a matter of fact we understand that it was merely the advertisements in "The Covered Wagon" that was cruel to the cattle. There was only one buffalo and one or two cows killed.

LENORE ULRIC.



Photo by Ira L. Hill.

Her Picture "Tiger Rose" Comes to the Rialto Next Week.



Photo by Hoover.

EVE UNSELL.

She has just signed a contract to write scenarios for Principal Pictures.

First of These Co-star Features, "The Painted Woman," Is Well on Way to Completion and Will Be Ready for the Market After First of New Year.

TOURNEUR IS COMING EAST

W. W. HODKINSON believes that now is the time for rejoicing, and we cannot wonder at his optimistic spirit, for he has just closed with the producing unit operating at the Thomas H. Ince studios for four features co-starring James Kirkwood and Lila Lee, two of our well-known motion picture favorites. The first of these features, "The Painted Woman," is well on the way to completion and will be ready for the market after the first of the year. The Lee-Kirkwood unit on the screen is an interesting one. They were married a short time ago and, following their romantic marriage, Mr. Kirkwood was thrown from his horse and severely injured. He was unable to finish the Goldwyn picture, "Wild Oranges." About that time his wife's contract with Famous Players-Lasky expired, and so the two joined forces and made a film for Thomas Ince. It was very successful and negotiations were entered into at once for more of the Kirkwood-Lee films. These are the pictures that Mr. Hodkinson will release through his organization. James Kirkwood is one of the pioneer actors on the screen and also a director of considerable merit. He capped the climax of his success, however, when he played the lead in "The Fool," Channing Pollock's play, on the stage, and won much fame and praise. Miss Lee has supported Thomas Meighan, Rodolph Valentino and Wallace Reid, and she has been a featured player in some of the Cecil DeMille productions. Their pictures will be awaited with interest by all who know them.

Maurice Tourneur Coming East.

Our old friend Peter Gridley Smith, who is the busiest young man we know, writes to say that Maurice Tourneur is leaving the Coast for a visit to New York, where he will arrange for stories and conclude production plans for future First National pictures. Mr. Tourneur releases through First National, and while here will confer with the powers that be of that organization.

"Hunchback" Remains.

When "The Hunchback of Notre Dame" opened at the Astor Theatre September 2 no one thought it would be such a great success. There were many $2 pictures at the time and this was put down as being just another "filium." But when it opened and proved that it had everything that the public likes to see, it started on a tremendous wave of success. It has been a close second to "The Covered Wagon" in popularity and seats have been selling out for every performance weeks in advance. The lease on the Astor Theatre where "The Hunchback of Notre Dame" is now showing, expires December 29, but the powers that be at Universal Company were able to arrange an agreement whereby "The Hunchback of Notre Dame" remains at the Astor Theatre until March 8, 1924. Lon Chaney, whose performance as Quasimodo has received much recognition, has been made by this picture, as has little Patsy Ruth Miller and others.

New Role for MacQuarrie.

The Distinctive Pictures Corporation announces that George MacQuarrie, who played an important role in "The Ragged Edge" for that company, has been engaged by it to play in "Blood and Gold," a forthcoming production. Some of the exteriors will be taken in Canada, and work will begin on December 3.

'TERRORISM' PLOT NIPPED IN HARLEM

"Bay Trotzsky" and His Band of Juvenile Reds Are Unmasked by Police.

HOPED TO OVERTHROW U. S.

Huck Finn and Tom Sawyer were mere pikers in their dreams of daredevil deeds as compared to the "Boy Trotzsky" of East Harlem.

No mere rescue of a princess in distress or the capture of a pirate band for Trotzsky, Jr. No, sir-ee! Nothing short of the overthrow of the greatest government on earth was the plot hatched in East Harlem by the "Boy Trotzsky" and his juvenile band, according to the police.

The conspiracy of the youthful "Red" chieftain and a band of boys and girls under the age of 14 to blast the great North American republic to smithereens has been unearthed by Lieutenant James J. Gegon and Detective Louis Herman of the Bomb Squad.

They reported having investigated the activities of Leo Granoff, 13 years old, a pupil at Public School 171, 19 East 103d street, who lives with his widowed mother at 14 East 103th street. Granoff, who is under arrest on a technical charge of juvenile delinquency, and is awaiting arraignment in Children's Court on December 15, is the supposed leader of the juvenile revolutionary group. He and his fifteen associates have been holding Saturday afternoon meetings at 143 East 103d street. Last Saturday there were less than the usual number of revolutionaries present, for, according to the detectives, when some of the parents were informed what notions were incubating in the youngsters' heads, they got out the family switches and lambasted the kids.

Granoff's mother, however, was not so indignant, the detectives reported. She said she and the boy were free thinkers, and as far as she was concerned he could think as he pleased.

The police did not object to his thinking, but nipped in the bud any plan to put his thoughts into action.

It was revealed yesterday that the ambitious Red was arrested at 12.15 A. M. November 20 at 107th street and Lexington avenue. Patrolman Thomas J. Donegan of the East 104th street station found him there distributing leaflets supposed to have been prepared by the Young Workers' League of America, and containing "The Internationale," "The Red Flag" and other songs of what the detectives call "marked anarchistic tendencies."

The patrolman recognized these leaflets as similar to those generally handed out by more mature Communists, and took Granoff to the station house. When taken before Justice Hoyt in Children's Court on a charge of juvenile delinquency the court called in Lieutenant Gegan to investigate, and set the case down for December 15.

"Agin" the Government.

Inquiries by the Bomb Squad detectives revealed that Granoff was unusually bright, but he was irregular in attendance at school. Although born in this country, the boy hates the United States Government, and told the detectives he preferred to be in Russia where the Soviet rules.

The ferocious Granoff and his associates were met by a man at the 103d street gathering place at their Saturday afternoon sessions, the detectives learned, and from here received radical literature to distribute. The detectives got the names of the boys and girls implicated with young Granoff in the scheme to establish Communism in America and told the parents of the "plotters." Then the switches were applied in most cases.

Grapevine dispatches from Washington do not reveal the heads of the Government, from President Coolidge down, as being alarmed at the situation in East Harlem. The War Department has made no preparations for mobilizing troops and schedules of naval cruises remain unchanged. The Liberty Bell in old Independence Hall at Philadelphia was stilled as of yore.

Mantelpieces in several East Harlem homes, however, were said to be working overtime in doing duty as a place of serving meals to ambitious juvenile Communists. Otherwise throughout the Land of Liberty the situation was quiet.

MASS FOR WAR DEAD.

Governor Smith Is Expected to Attend Thanksgiving Day Service.

A memorial mass will be celebrated in St. James Church, James street and New Bowery, on Thanksgiving morning at 10 o'clock, in memory of the seventy-six young men of the lower East Side who died in service in the World War. The sermon will be preached by the Rev. Edward Duffy, S. J., former chaplain of the Brooklyn Navy Yard.

Governor Smith is a parishioner of this church and is expected to attend the memorial mass. The Sisters of the Madonna House have arranged to have Boy and Girl Scouts in attendance.

STATION 2LO LONDON BROADCASTS FOR U. S.

Marconi's Address Sent From Europe for Transatlantic Radio Tests.

To make further trans-Atlantic radio tests, Senator Guglielmo Marconi spoke from Station 2LO, London, last night between 10 and 10.30 o'clock American Eastern time. Stations in Birmingham, Manchester, Glascow and Cardiff broadcast Senator Marconi's address, as well as other parts of the program given.

The wave lengths of Station 2LO are approximately the same as those of Station WDAP, Chicago, there being a difference of about three meters between the two. Operators here, by adjusting their instruments to WDAP were approximately adjusted for the London station. The other stations broadcast on their regular wave length, which is not the same as that of 2LO.

The program received here last night was given in London this morning at 3 o'clock. These hours were chosen because at that time of night the band of darkness across the Atlantic is most continuous and therefore more favorable to radio communication.

The Radio Broadcast Magazine requested that any one who picked up the program from London wire them to that effect at Garden City in order that they in turn may at once notify London. The special wire of the Radio Corporation of America was placed at their disposal for the

DR. MARGARET MERRIS HURT IN AMBULANCE

Woman Who Revived Man Seemingly Dead, Is Hurt in Collision With Truck.

Hurled to the roadway when the Bellevue Hospital Ambulance, in which she was riding south on Avenue A, was in collision yesterday with a ten-truck sand truck at Fifteenth street, Dr. Margaret Merris, who achieved fame recently when she resuscitated a man apparently dead, had a narrow escape from death. She received contusions of the left ar mand bruises.

The abulance, driven by David McDonough, had been called to attend David Kreyter, of 295 Second street, who had collapsed in front of a drug store at 9 Avenue B. Following the collision, another ambulance was sent and took him to the hospital, suffering from apoplexy.

Dr. Merris aroused interest recently when, by injections of adrenalin into the heart of an apparently dead man, she brought on heart action that was sufficient to keep the man alive for two days. She had been called to attend the patient, who had become unconscious in the chair of a barber shop in Forty-second street, between Eighth and Ninth avenues. His pulse action had ceased. While injecting the adrenalin, Dr. Merris summoned a pumoter from the Consolidated Gas Company, and after working over the man for two and a half hours, resuscitated him and took him to the hospital.

MUST PROVE SHE'S WIDOW OF HURLEY

Jennie Brew Ordered to Tell Particulars of Marriage to Late Partner of "Jack's" Restaurant.

CLAIMS PART OF ESTATE

That the last chapter had not been written in the litigation over the estate of the late Timothy Hurley, part owner of "Jack's" restaurant on Sixth avenue, was disclosed yesterday in the Surrogates' Court, when Surrogate James A. Foley signed an order requiring Jennie Brew, purporting to be the widow of Hurley, to file a bill of particulars giving the time and place where her alleged marriage to Hurley took place, and by whom the ceremony was performed.

The petition to compel the filing of such a bill of particulars was made by Albert Stickney of the firm of Larkin, Rathbone & Perry, counsel for Mary Minihan of State street, Brookline, Mass., sister of Hurley, who succeeded in 1919, in the Surrogates' Court in breaking an alleged will of her brother, and having hi mdeclared as having died intestate. In February, 1920, Mrs. Minihan succeeded in having John Dunston, the partner of Hurley, ousted as administrator, the court appointing her to succeed him.

Recently Mrs. Minihan filed her accounting as administratrix, showing Hurley's estate to be worth $196,891, the largest asset of which was $169,140 collected from John Dunston in settlement of litigation with him over Huley's partnership interest. It also showed that $105,000 had been divided among Mrs. Minihan and other heirs of her brother, Mrs. Minihan's share being $35,000. Aonmg the expenses of the estate liquidated by her was a payment of $55,000 to Larkin, aRthbone & Perry for the legal services.

In giving the names of the heirs-at-law in her accounting, Mrs. Minihan made no reference to any widow of her deceased brother, and Jennie Brew came forward through her attorney, Alexander I. Rorke, with objections to the accounting of Mrs. Minihan on the ground that she had failed to mention her as the widow of Hurley, and on the further ground that the big fee paid to Larkin, Rathbone & Perry was excessive and not justified.

Stickney, on behalf of Mrs. Minihan, filed an affidavit stating that during all the litigation over Hurley's will Jennie Brew never once set up any claim that she was the widow of Hurley, and comes along now when the estate has been practicall wound up and sets up the claim that she is Hurley's widow. Stickney further avers that Hurley had been married to Mary Crowley, who died in 1904, and that from December, 1905, up to the time of his death in 1917, Hurley was confined in an insane asylum at Stamford, Ct., and asserts Hurley contracted no marriage after the death of his wife.

Maude's Turkey Arrives.

Cyril Maude's Thanksgiving turkey arrived yesterday afternoon from Corsicana, Texas. The star of "Aren't We All?" at the Galety Theatre, has been sent a Thanksgiving turkey by W. H. Clarke, of Corsicana, every Thanksgiving he has spent in America.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

TEARLE CLAIMS LONG TERM CONTRACTS BLAST CAREERS

High Priced Free Lance Player Says Artists Who Tie Themselves Up for Lengthy Periods for Their Services Invite Professional Ruin and Stock Idea Is All Wrong.

ONLY THE LUCKY SUCCEED

CONWAY TEARLE has made the startling contention that long-term contracts are ruining the careers of popular players and have been chiefly responsible for the professional death of many stars during the past few years. This, coming from Mr. Tearle, who is one of the highest-priced leading men in filmdom, and a free-lance player, is interesting.

"The player who signs a long-term contract for his services invites professional ruin," says the actor. "Mary Pickford, Douglas Fairbanks and Charlie Chaplin realized this years ago. That's why they still continue to be the most popular players in motion pictures. Unless the player has definite say as to what parts he or she should portray, there is little hope for the artist who becomes a member of a stock company and signs away his or her services for more than a year.

"The stock company idea is wrong economy. An actor under a long term contract finishes a picture. There is no other part for him to play for some time to come. Yet his salary must go on. Meantime another film is being cast. There's a part in it that while not up to what is expected of him—and in some instances entirely out of his line—is assigned to the actor. The company is not particularly to blame, for it is not good business to carry the actor on salary for weeks without using his services. It is merely the system itself which reacts unfavorably to the actor. It's a system that can and must be rectified by the player himself.

"Artists who are subject to the dictation of others as to what parts they are to play continue to succeed only if they are lucky. It is not necessary to mention names, and it does not take much thought to list the 'stars' of two years ago who to-day are no longer featured. It is also quite evident that some of our present luminaries are slipping rapidly in public favor. They are just as capable as they were a year ago, generally more so, but they nevertheless are on the professional decline. It does not take many poor stories and miscast parts to start the player downward. Unless he or she can control this, the long term contract spells ruin."

Mr. Tearle also contends that the free lance player is in a better position to increase the circulation of his wares than the stock player. The latter plays certain theatres supplied through one distributing organization. The former is able to reach many more theatres in a year by reason of the fact that his pictures are distributed by a number of companies catering to different theatres.

As the Shifting Sands.

We hate to record it again, but Cosmopolitan has gone and changed another title. This time it is the screen version of Jack Boyle's story, "The Daughter of Mother McGinn." All through production the original title served its purpose, but when the print of the finished work arrived in town and was screened yesterday for the company officials the old standby went by the boards. When the picture goes forth to the public it will be known as "Through the Dark."

Georgetown Makes a Hit.

If Tom Meighan and the Paramount company, just back from location in the South, have their way, Georgetown, S. C., will soon be the Eastern Hollywood. Scenery, say the enthusiasts, abounds. Rivers, ocean, harbor, sand dunes for sheik stuff, climate, and especially hospitality. The town, never before visited for pictures, apparently opened its arms to the film people. Among the entertainments given for them were several on the big island estate of Bernard Baruch.



THOMAS MEIGHAN.
He Intends to Make Georgetown, S. C., the Hollywood of the East.

Alec Frances and Lucy Smith Maitland Are Married in Hollywood, but This Is No Flapper Romance, as Each Confesses to Have Passed the Fifty-Year Mark.

METRO ENTERTAINS ITALIANS

ALEC FRANCIS, the well-known character actor, was married yesterday in Hollywood to Lucy Smith Maitland. The Rev. Neal Dood, the Hollywood minister, or perhaps we should say the motion picture dominie, performed the ceremony. Both have been married before. Mr. Francis admitted that he is 55 and his bride a year younger, so it is really a romance of Winter and Winter instead of the usual Winter and Summer combination we find so often in motion pictures. They have gone to the north for a two weeks' honeymoon. Mr. Francis is well-known on the screen, having played important roles in many of the Goldwyn and Warner Bros.' films.

Anderson Buys Story.

Carl Anderson, who is associated with the Motion Picture Theatre Owners' Distributing Corporation, has bought an original story called "Flaming Passion," by Hal Everts. It will be put into production immediately, California having been selected as the locale and a unit is leaving shortly to begin work. Anderson has also closed for the screen rights for "The Danites," which will be filmed in New York. Two other purchases likewise are being announced from this office. One is "Lady Betty," by Lela Cordova, and "the Return of David Brown," by Arnold Walker. Both of these productions will be made in California early in the Spring.

Thanksgiving Guests.

Among those who had a motion picture Thanksgiving might be mentioned the Italian Consul General, Temistocles Bernardi and members of his staff, who will attend the performance at the Forty-fourth Street Theatre to-night. They will be the guests of Metro and the production is "Scaramouche." Speaking of Thanksgiving, this day of turkey eating will be spent in various ways by members of the dear industry. Most of them will stay home or play golf. Only a few of us have to work. This is our annual lament. We always get disagreeable about Christmas and Thanksgiving, because we hate to work on these two festive days. But when it comes right down to cases, it is not so bad after all, because it keeps one from getting indigestion from overeating, a thing every one does on those two days.

In Town for the Day.

Sam V. Grand, president, and Harry Asher, treasurer of the Grand-Asher Producing Company, spent one day in New York this week. They were in a hurry to get to Boston to spend Thanksgiving, but while here managed to buy a story. It is called "Fogarty's Flivver," and is by Charles McGuirk, who wrote the continuity on Bryant Washburn's success, "Skinner's Dress Suit." Bryant Washburn will probably do Mr. McGuirk's other story. Mr. Grand stated in passing that he will probably return to the city again in a week or so to take up the matter of extending the Grand studios on the Coast.

George Kann Buys One.

George E. Kahn, who recently left the position of foreign manager with the Goldwyn Corporation to start a concert under his own name, has purchased as his initial venture the rights, exclusive of the United States and Canada, to a mystery picture called "You Are in Danger." The production, which is presented by Blair Coan, is said to deal in part with "spook" photographs. The cast, in addition to some "spooks, authentic or otherwise, includes Pauline Starke, Carmel Myers, James Morrison, Mitchell Lewis and Edward Standing.

ANNA Q. NILSSON.



Photo by White Studios.
Her Picture, "Innocence," Has Been Brought to the City by Jack Cohn.

By LOUELLA O. PARSONS.



Photo by C. Bleighton Monsal.
PAULINE STARKE.
She Plays an Important Part in "You Are in Danger," the First Picture Purchased by George E. Kann for Distribution.

They Go to Washington.

Al and Ray Rockett, accompanied by their poet-laureate, S. S. Snyder, have gone to Washington. Not to see the President, gentle reader, but to take a print of their film, "Abraham Lincoln" to arrange for an opening in the capital city.

SPECIAL PERMISSION GRANTED BY FRANCE FOR "NAPOLEON"

Colleen Moore, After Long Absence, Is Expected Here Next Week With Her New Husband, John McCormick, and Will Have Chance to See Herself in "Flaming Youth."

NEW HOLLYWOOD DISCOVERED

COLLEEN MOORE, the First National star, who has not been in New York for many moons, is reported on her way East to arrive here probably early next week. With her is coming her new husband, John McCormick of the First National executive forces, to whom she was married on the Coast in the middle of the Summer. It seems fitting that just as she is to arrive here the Strand Theatre has decided to hold over her latest starring vehicle, "Flaming Youth," for a second week, so that the actress will, no doubt, see herself in the Broadway presentation as soon as she arrives. The box office record for the picture has not been made public by the Strand officials, but it must have been big, as no picture is held there for a second week unless it goes over a certain high standard.



CONWAY TEARLE.
Who Is Not in Favor of Long-Term Contracts.

COLLEEN MOORE.



Photo by Evans.
She Will Reach Town in Time to See Herself on the Screen in "Flaming Youth."

Abel Gance Announces Start of Work on Historic Film December 15, and Government Has Placed 15,000 French Soldiers at His Disposal for Making of Battle Scenes.

TO COST 10,000,000 FRANCS

HUGO RUMBOLT is not the only one who will make a film with the permission of the French Government. Abel Gance, according to word from Paris, will start work December 15 on "Napoleon" by special permission of the French Government. The battle scenes of Austerlitz, Wagram, Gena will be re-enacted near Verdun and in the Midi. The French Government has placed five regiments of soldiers, or 15,000 men, at M. Gance's disposal for the making of these battle scenes. They will wear the famous uniform of the Napoleonic period. The Battle of Trafalgar, showing in full the death of Nelson, will also be re-enacted. Ten million francs are to be spent on the production.

The Rumbolt idea, it will be remembered, is to film Marie Antoinette in the classic Versailles. A percentage of the proceeds to be used for the restoration of Versailles. Norma Talmadge was named as the star in the case, although nothing very definite has come lately concerning her association with the film. It was said that France objected to an American actress, preferring a Frenchwoman. Mr. Rumbolt, however, refused to take this word from Paris seriously. He said that he was commissioned to find an American actress. There were several names of well-known stars on his list. We happen to know of one to whom he wrote shortly after he arrived in this country.

O'Neill Approves of Picture.

Eugene O'Neill, author of "Anna Christie," saw the picture Sunday at the home of Kenneth Macgowan, his associate in the direction of the Provincetown Playhouse, and gave close attention to it for the two hours and a half required for its projection by a portable machine.

According to Robert Lusk, who was Thomas H. Ince's impresario on this occasion, Mr. O'Neill gave the picture his approval, declaring it to be a "fine, true representation, faithful to the spirit and intent of the original." Whereupon he wired congratulations to the producer and all concerned in the picture.

Shane O'Neill, the playwright's son, saw a motion picture for the first time and shared his father's interest in it if not his approval, for when the last reel was reached he asked if the people on the screen were ever going to talk.

Thanksgiving at the Capitol.

S. L. Rothafel is planning a special Thanksgiving celebration at his theatre to-day. A special tableau has been arranged by Mr. Rothafel after the famous painting, "Pilgrims Going to Church," by G. H. Boughton, a copy of which was obtained from the Stuart collection of the New York library.

He Brings Film.

Jack Cohn is expected in from the Coast to-day. He will carry with him a print of "Innocence," a new picture in which Anna Q. Nilsson plays the leading role. Mr. Cohn has a two-fold purpose in reaching New York at this time. One, of course, its to eat Thanksgiving dinner in New York and the other to show his picture, which will be a C. B. C. release.

Sh-sh—We Hear a Whisper.

A. H. Jacobs, who has been in town the last few weeks on business with First National, it is said received a very attractive opportunity to enter another industry. We do not know whether Mr. Jacobs intends to accept this offer or not or what it is, but we are only repeating what we hear on the street. But it is interesting enough to repeat.

GOLDEN ASKED TO DETHRONE TURKEY

John Golden has been offered the honorary presidency of the Corned Beef and Cabbage Union, Local No. 1 which W. H. "Bill" Post, of the "Seventh Heaven" company, has organized to dethrone turkey as the national Thanksgiving dinner king and substitute therefor what Post calls the Pilgrim Father's turkey or New England boiled dinner.

Post, as active president of the new union, has single-handed and alone issued a Thanksgiving proclamation on the subject, calling for the usual national vote of thanks and edicting with presidential ukase the dethronement of the one bird and crowning of the other. In a fighting, covering statement, issued yesterday, Post, who by a strange twist of psychology, is the mild-tempered Dere Chevillon of "Seventh Heaven," says in part:

"Proclamations historically belong to kings, Presidents, Governors of States and the Anti-Saloon League, but in issuing mine I have no fear of being put in a Jersey jail for sixty days for contempt of turkey.

"The bird is a profiteer's bird and has sailed under false colors ever since the Mayflower compact, for while it was deuces wild in the Colonial days the Pilgrims couldn't spare the powder from killing Indians to pot him and had to fall back on salt horse for their Thanksgiving dinner.

"Local No. 1 is a riot. At first I was inclined to confine it to actors out of work, but others demanded admission, so I let down the bars (not bootleggers) to all whose dues are paid as of date September 1, 1923.

"Personally, I will set an example at the dedication of my new sarine for work, the 'Little Seventh Heaven' on the upper West Side, Thanksgiving Day when I will entertain at an old-fashioned New England boiled dinner friends from my own company and Mr. Golden's other production at the Little Theatre, 'Chicken Feed,' but the dinner will not take its cue from the title of this latter comedy."

Mr. Post's proclamation follows:

"PROCLAMATION.

"Whereas, The Pilgrim Fathers, founders of this country, established a day of thanks, and

"Whereas, In continuation of this custom the President of the United States and Governor Al Smith have set aside next Thursday as the annual event, and

"Whereas, I hereby, by the power invested in me by the by-laws and constitution of the Corned Beef and Cabbage Union, Local No. 1 (cf. Sec. 23, PP. 6 to 69) do hereby sanction their choice, and

"Whereas, The tough old bird, turkey, has gotten away with the mendacious and fallacious pose of being the giblet of the original Thanksgiving dinner, and

"Whereas, This bird became and continues a co-conspirator with the gobblers or profiteers during the war and following, et cetera, et cetera, and

"Whereas, The fiction of turkey for Thanksgiving has been exposed and it is proved that the first Thanksgiving Day dinner of the Pilgrims was from the corned beef in the hold of the S.S. Mayflower (cf. Israel Zangwill's 'Life of Daniel Boone' p. 6703),

"Now do I, by the power invested in me (cf. above P. 3) declare the national Thanksgiving Day bird to be none and henceforth corned beef, to be set in cabbage, and as a substitute for the other fiction of bog cranberries, a garnishment of dainty mayflowers at prewar florist's prices.

"Given this day under my hand and seal, in the fifty-seventh week and on the day of the four-hundred-eighty-first performance of 'Seventh Heaven,' at the Booth Theatre, New York, sic igitur, semper tyrannis, fame laboris, taedet me vitae est beer bonus.

"W. H. Post.

"President Corned Beef and Cabbage Union, Local No. 1."

HARCOURT FUNERAL TO-DAY.

Player Was a Founder of Actors' Equity Association.

The funeral of William Harcourt King, actor, known on the stage for forty years as William Harcourt, will be held from his home, 1 West Ninety-fourth street, this afternoon at 1:30 o'clock, conducted by the Rev. Karl Reiland. Burial will be to-morrow at Gallatin, Tenn., where Mr. King was born.

Mr. King was a founder of the Actors' Equity Association. He also belonged to the Players Club, being a member of the board. He was 57 years old. Surviving is his widow, who was known on the stage for many years as Alicee Fischer. Mr. King had played with Viola Allen, Frank Mayo, Julia Marlowe and William Gillette. He created the role of the Southern spy in the Gillette play, "Held by the Enemy."

CIO-CIO-SAN SUNG IN PERFECT STYLE

Mme. Elizabeth Rethberg Takes Place With First Rank Singers of "Madam Butterfly."

NOVELTY BY PHILHARMONIC

By ESTHER SAYLES ROOT.

When the interest is so focussed upon one figure as it is upon Cio-Cio-San in "Madama Butterfly," which was given last night at the Metropolitan, it is well that the role should be in such capable hands as those of Mme. Elizabeth Rethberg. Youth, naivete, pathos, and all the components of heroism are present in her conception of the Japanese girl. Her voice can be tender or dramatically splendid, but always with a beauty of tone which places here in the first rank of singers of the part. The mantle of Farrer and Easton, a mantle with square sleeves and a sash, she wears with distinction.

Mme. Telva appeared as Suzuki, M. Martinelli as Pinkerton, M. De Luca as Sharpless, M. Bada as Goro. Other members of the cast were: Mme. Wells, Mm. Audisio, Gustafson, Quintina and Reschiglian.

Mr. Moranzoni conducted.

New One for Philharmonic.

At Carnegie Hall last night the Philharmonic, conducted by Willem Van Hoogstraten, gave a program, most of which is very familiar to the concert-goer of New York. Tchaikowsky's piano concerto in B-flat minor can always be heard once or twice in a season. Debussy's "The Afternoon of a Faun" is now more nearly an old favorite than an innovation and "Till Eulenspiegel" of Strauss fits into the last place on an orchestral program with the ease of long habit.

The Mozart Symphony, called "Sinfonia Concertante" and scored for solo oboe, clarinet, horn and bassoon, with orchestral accompaniment, is however, a work seldom heard. This was its first performance by the Philharmonic Orchestra. In its lovely melodic passages it is most authentically Mozart, and the old-time quality of that matser is enhanced by the simple orchestration.

Mr. Mitja Nikisch gave as birrilliant an interpretation of the Tchaikowsky concerto as his earlier performances of this season would lead one to expect. His andantino semplice was poetically lovely, and the variety of moods in the three movements found in him an equal variety of response. Mr. Nikisch seems to revel in the injunction, "con fuoco," and his tendency is to build up his dramatic climax with such force that beyond a certain point it becomes the display, rather than the communication, of emotion.

Sofkin Has Developed.

Abraham Sopkin gave a violin recital last evening at Aeolian Hall, where he made his debut appearance several seasons ago. His recent study and concert work abroad have developed the maturity of his playing as well as his sureness of touch.

Last night, with Walter Golde at the piano, he played Cesar Francke's sonata in A major, several Bach numbers, the inevitable Bruch concerto, and introduction and rondo by Vieuxtemps.

American Ballet Premiere.

"Within he Quota," the new American ballet by Gerald Murphy, with music by Cole Porter, which had its premiere in Paris a month ago, was given for the firsttime in this country by the Swedish Ballet last night at the Century Theatre. The ballet portrays the arrival in America of a bewildered Swedish immigrant and his contacts with a number of contrasted American types such as he imagines to exist. "Within the Quota" will be repeated this evening, to-morrow and Saturday evenings.

CARROLL GETS A STRONG BOX

Will Carry Furs of "Vanities" on the Road.

Earl Carroll has placed an order with the Mosler Safe Company of New York for a specially constructed portable steel strong-box in which to transport the fur models on the forthcoming tour of "Vanities" to the principal cities in the East.

This collection, representing a value of approximately $130,000, includes the $20,000 chinchilla wrap worn by Peggy Hopkins Joyce.

THE DRAPERS TOGETHER.

Brother and Sister to Give Joint Program To-morrow.

Ruth Draper achieved her fame with her character sketches and Paul Draper won his with folk songs. No one ever guessed they were brother and sister until the announcement was made that they would appear in joint recital to-morrow afternoon at the Selwyn Theatre.

The two have never appeared together before except in the family parlor.

QUEEN OF BEAUTY RECEIVES CROWN

Fairest Flower of Feminity Picked From Among Eighty-eight Contenders at Garden.

A PLEDGE TO PULCHRITUDE

Eighty-eight of the most beautiful and charming specimens of femininity, chosen from as many cities in the United States and Canada, competed in the National Beauty Contest held last night at Madison Square Garden. A large gathering paid homage to this plethora of pulchritude. The spectators, as suggested by the members of the Beauty Foundation of America, under whose auspices this contest was held, pledged and dedicated themselves to the promulgation and encouragement of beauty.

Heading the Board of Judges last night, was Rodolph Valentino, "sheik" of the motion picture world and a connoisseur of perfect femininity. He was the chairman, and after the judges selected five of the fairest, he chose the queen of them all!

Valentino's" selection, apparently met with the approval of the majority in the Garden, who hailed her as the "First Beauty of the Land."

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

FILMS TRADE DEVELOPMENT AID, SAYS PRINCE OF WALES

Heir to Throne Starts Ball Rolling in Campaign to Boost All-British Pictures, and Emphasizes Value of Screen in Bringing Different Speaking Nations Together.

NEW HOLLYWOOD ROMANCE

ORMESBY BURTON, The Morning Telegraph correspondent in London, writes entertainingly of British Film Week, which was recently inaugurated in London to bring English-made productions to the attention of the British exhibitors and public by showing nothing but British films for a week at a time in different parts of the country, beginning early next year.

The high light in this affair, which is being held under the auspices of the British National Film League, was the appearance of the Prince of Wales as the principal figure at a luncheon given to start the ball rolling.

"The Prince," said Mr. Burton, "was in good form, but before he spoke Lieut. Col. A. C. Bromhead, president of the British National Film League, had something to say. In pointing out the value of the film he said that the nation which to-day had no films of its own had, to a certain extent, become inarticulate."

According to Mr. Burton's account of the affair the Prince of Wales was in a humorous mood. The Prince said:

"There are, I think, two ways of looking at the cinematograph film—one is down the muzzle of a camera which is being fired off at your own head, or you can look at it being projected on a screen. I have done a good deal of both at one time and another, and though I know very well which method of observation I prefer, I am not going to draw any unpleasant distinctions about it now. All I want to point out is, that both as a spectator and a bit of raw material, I am not altogether a stranger to the cinema trade."

The Prince also pointed out that films were a real aid to the development of imperial trade and said that they helped individual trades in all sorts of unexpected ways.

"For instance," he explained, "I hear that the production of 'Comin' Thro' the Rye' involved not only the special growing of six acres of good British rye, but also the manufacture of a large quantity of good British crinolines, both of which by-products of this particular film helped if only in a small way our agriculturists and our dressmakers.

The Prince went on to emphasize the value of bringing different-speaking nations together through the medium of the screen.

The London papers are giving strong support to the British Film Week movement. While it is said at the luncheon there was no actual reference in any of the speeches to American competition, the newspapers were not so reticent. They did not hesitate to say that British Film Week is aimed against American films and against the 80 per cent. American pictures that are being shown on the British screen.

A Romance in the Films.

Every now and then we hear of a romance in the films that is interesting. One came to our desk yesterday and broke the monotony of having to work on Thanksgiving Day. It concerns Bert Woodruff, film and stage star. Mr. Woodruff is now playing in "Flowing Gold," Richard Walton Tully's picture. Many years ago Mr. Woodruff was engaged to a pretty girl in Peoria, Ill. They had been childhood sweethearts and were considered by the social circle in which they moved to be eminently suited to each other. Then came a bitter lovers' quarrel and they separated. Each married some one else. Then Mr. Woodruff lost his wife and his childhood sweetheart lost her husband. Then they met after many years and decided to take up the threads of their broken romance. Mrs. Addie Sprague, the lady in the case, will arrive in Hollywood from Quincy, Ill., on December 8, when she and Mr. Woodruff will be married. All of Hollywood is interested in this romance which sounds more like fiction than the truth. But our correspondent has Mr. Woodruff's word for it that it is all true and it certainly makes a good story.



JACKIE COOGAN.
Whose Picture, "Long Live the King," Broke the Record in St. Louis Last Week.

Censor Board Has Change of Heart.

The Ohio Censor Board has had a change of heart. After the first look at "A Woman of Paris," Charlie Chaplin's feature picture, a decision was rendered rejecting the picture in its entirety. Now the Censor Board has taken back those first harsh words and has agreed to accept Mr. Chaplin's film after one or two slight changes are made to meet the requirements of the board. Otherwise the film remains intact.

Thin-Skinned Censors Shocked at Drinking Scenes in "Anna Christie" and Use Pruning Scissors on Apparently Harmless Bits to Prove to World They Are On the Job.

HAROLD LLOYD'S NEW STUDIO

WHEN "Anna Christie" was shown at the Town Hall Wednesday night under the auspices of the Committee on Exceptional Photoplays of the National Board of Review of Motion Pictures an interesting sidelight on the censorship of the screen version of Eugene O'Neill's play, developed. The picture was shown at Town Hall to an invited audience before the cuts ordered by the State censors had been made, and during the presentation of the picture it was announced that the State Board of Censorship of Pennsylvania had made twenty-five cuts in "Anna Christie." The New York Board had been more lenient and had only sharpened its scissors and taken a whack at a few scenes. These were where there was some drinking. Seeing the film complete is it impossible to feel that any scene should be eliminated. The drinking scenes are not seriously contrary to the best interests of the public but, like the play, the picture is not for infants in arms. Cuts made in a picture of this kind are not unlike some of the copy reader's work. No matter if the copy is perfect, the censor must make a few cuts to convince himself that he is earning his pay.

The gathering at the Town Hall on Wednesday night was record breaking. More than 400 persons were turned away from the door. Every seat and every nook was filled. "Anna Christie" was preceded by "The Spider," the microscopic film taken by Louis H. Tolhurst, which had been reviewed in this paper before and which was discussed from the scientific point of view. That is, they were filmed by a cold light invented by Tolhurst. It is said that these microscopic picture cannot be taken with the ordinary light and that heat from them seriously affect the normal activities of the subjects being photographed.

HAROLD LLOYD.



He Will Build an Enormous Studio in the Near Future.

Joins Associated Exhibitors.

There is a new man on the publicity staff of Associated Exhibitors and he comes to his job with much experience in exploitation matters. He is Charles Simpson, formerly exploitation editor of Exhibitors Trade Review, and more recently a member of Universal's publicity staff.

Hirschfeld in New Role.

Harry Hirschfield, the well known cartoonist and creator of "Abie, the Agent," has had a chance to prove just how versatile he is. Mr. Hirschfield, with a number of other Broadway celebrities appears in "Cain and Mabel, a Cosmopolitan picture, which was recently rechristened "The Great White Way." We do no ktnow just what Mr. Hirschfeld's part in the film.

To Build New Studio.

The rumors that Harold Lloyd is about to build a new studio is not mere rumor. Pathe sends out definite word that Mr. Lloyd has purchased forty acres in Westwood, California, as a site for a mammoth studio, which will be built by the Harold Lloyd Corporation. The deal was closed after a series of negotiations with the Janes Investment Company. The site just purchased lies midway between tracts recently acquired by William Fox and Christie Brothers, who are planning a transfer of their activities from Hollywood to Westwood very shortly. With this exodus to Westwood, it is possible that Hollywood may have a very keen rival for the honor of being the official center of motion picture activities.

Creates Insurance Department.

After many months of discussion and planning, the motion picture theatre owners have at last established an insurance department. Through this department it is expected that the theatre owners will be saved from 30 per cent. to 40 per cent. on premiums paid on insurance. Arrangements have been made with the Theatre Inter-Insurance Exchange of 137 South Fifth street, Philadelphia, through which theatre insurance is given exhibitors, and where this has been enforced saving in premiums aggregating about 40 per cent. are said to have been made. The insurance department will operate at the headquarters of the Motion Picture Theatre Owners of America.



ZENA KEEFE.
She Appears in "Who's Cheating," Made by the Romax Film Company.

CONSTANCE TALMADGE IS OFF "THE MIRAGE" FOR PRESENT

"Long Live the King," Jackie Coogan's First New Metro Picture, Breaks Box Office Record in Four St. Louis Theatres. Warfield Calls Boy One of Screen's Greatest Artists.

WOMAN MAKES A PICTURE

MARCUS LOEW apparently knew just what he was doing when he signed young Jackie Coogan's name on the dotted line and paid him a salary that received world-wide publicity. Jackie's first picture on the new Metro contract, "Long Live the King," was released last week and W. E. Atkinson, general manager of Metro, says that one hundred and ten prints of the picture were flashed on the screen simultaneously throughout the country last Sunday. In St. Louis, Jackie broke the record in four big first-run houses and this theatre quartette showed the biggest box-office receipt on record. Reports are coming in from the other cities and they are almost as favorable. Hugo Riesenfeld had "Long Live the King" booked for his Rivoli Theatre December 9, but when reports came in they proved so encouraging that Mr. Riesenfeld booked the picture a week in advance, so that now it comes to the Rivoli next week. David Warfield, who saw the picture the other day, said "Jackie proves himself one of the greatest of screen artists."

Woman Makes Picture.

The women, it seems, are as active in the motion picture industry as elsewhere. Now comes to this desk the story of Dorothy Chappell, who signs herself president of the Romax Film Company. Miss Chappell has just completed at the Tilford studios the first of four pictures which are to be released by the Lee-Bradford Corporation. This picture is entitled "Who's Cheating," and the cast is comprised of Miss Chappell herself, Zeena Keefe, Montague Love, Ralph Kellard, William Tooker, Mary Brice, Marcia Harris and others. The picture was directed by Joseph Levering and will be offered for distribution on the State right market after the firts of the year.

Bebe's Aunt in Pictures.

If any of the motion picture going public sees a resemblance to Bebe Daniels in Elena Griffin, they need not be surprised. Miss Griffin is Bebe's aunt and she is shortly to make her appearance on the screen. Miss Griffin was a stage and screen actress, but she gave up her career when she married.

CONSTANCE TALMADGE.



Photo Copyrighted by Evans.
She Is Now Making "The Goldfish," the Play Which Marjorie Rambeau Brought to the Screen.



Photo by White.
GANNA WALSKA.
Rumors Are Now Being Circulated That She Is to Appear in a Motion Picture Production.

Friends and Fans Dissuade Her From Doing Heavy Dramatics Just Now and She Will Do "The Goldfish" Instead, With Jack Mulhall in Leading Male Role.

WALSKA RUMOR IS REVIVED

APPARENTLY the friends and fans of Constance Talmadge brought so much pressure to bear that she has decided not to make "The Mirage" for the present at least. "The Mirage," it will be remembered, served Florence Reed as a stage vehicle a few seasons ago and concerned the life of a young lady who lived by her wits, to put it politely. It was originally bought for Norma Talmadge, who later decided to utilize it as a vehicle for Constance. Its heavy dramatic qualities were so un-Constance-like that when Joseph Schenck announced that he would make the picture with Constance in the star role, a murmur arose from coast to coast. Constance's fans did not want to see her doing heavy dramatics. They like her in light comedy roles.

So now comes the comforting word that for the present at least, "The Mirage" will not be filmed, but instead will be substituted "The Goldfish." "The Goldfish" served Marjorie Rambeau as a stage vehicle a few seasons ago and was adapted from the French by Gladys Unger. It was highly successful as a stage play and should be equally good for the screen. C. Gardner Sullivan had made the adaptation for Mr. Schenck and Jerome Storm will direct the production. Jack Mulhall, who was Constance's leading man in "Dulcy" has again been engaged to play the male lead in "The Goldfish." "The Goldfish" will give Constance a chance to do some serious dramatic work, but there is also an ample chance for her to play the light comedienne role, in which she has been so successful.

Rumor Is Revived.

A few weeks ago we printed a story that Ganna Walska, the wife of Harold McCormick, the Chicago millionaire, was due to make her debut in motion pictures, then we heard nothing more about the lady's activities in this direction. We had heard that she had accepted a part in a musical comedy to be produced in the Windy City. Now the latest word is that she has withdrawn from the musical comedy and will go to Hollywood to take an important part in a motion picture production. The details, however, are not forthcoming and we were unable to learn what picture and what director are concerned in the motion picture debut of the lady.

Jimmy Aubrey Here.

Jimmy Aubrey, the screen comedian, has arrived in New York to spend a few days in consultation with the officials of the Standard Cinema Corporation about the new productions for which he is now under contract to that organization. His plans settled, Aubrey will return at once to the Coast to start a production which is now scheduled for February release.

Tourneur Looking Around.

Maurice Tourneur's threatened invasion of the effete East is an accomplished fact. The director arrived yesterday and is staying at the Algonquin for those brief periods when he is not patrolling Broadway in search of screenable stories. Mr. Tourneur recently signed another contract with M. C. Levee to make more features for First National release and his visit here is the direct result of that action. He will sift the play, book and magazine market for possible pictures, and his stay will be gauged by his success in getting what he wants. While here he will also discuss his future production plans with First National executives.

KOPPISCH BREAKS ARM; TEAM LOSES

(Continued From Page 1.)

inside team trooped to the sidelines for the intermission.

"Koppisch, Koppisch, Koppisch," thundered the stands.

Koppisch, however, stretched out on a table in the Columbia dressing room, was in agony. His arm had been broken in the second quarter following his spectacular touchdown, but rather than leave the game he had continued playing, suffering intense pain every time his big bulk catapulated into the line.

Robbed of his presence in the third quarter, the momentum of Columbia's attack, carried over from the first half, almost swept it into the lead as the third period started.

Aschenbach of Dartmouth kicked off to start the second half.

The ball described a long arc and dropped into the outstretched arms of Georgie Pease, Columbia back and former Brooklyn scholastic star.

Picking his path carefully, Pease eluded the Dartmouth tacklers as they converged on him. The blue-jerseyed figure reached his own fifteen-yard line with green jerseys on every side. Dodging and ducking, he worked his way to the 20-yard chalkmark—then 25—then 30—then 40—then he was in midfield in full stride. Bedlam broke loose as he tore ahead. Over on the Columbia bench, Koppisch was cheering madly.

Close behind Pease, Dartmouth backfield men were cutting down the gap that he had created.

At the Dartmouth 40-yard line, the pursuing pack were two strides to the rear of him. He widened the gap by an incredible burst of speed as the cakewalk swept past th eDartmouth 40-yard line and a mighty tide of praise rolled across the field.

Pease Runs 74 Yards.

Pease could not hold the blazing pace, however, and at the 16-yard line he was hauled to earth after the most thrilling 74-yard run ever made on the Polo Grounds.

That was the "break" that might have given Columbia victory had Koppisch been there to press home the advantage against the demoralized Dartmouth array. However, he wasn't and Dartmouth regained the ball under the shadow of its own posts.

The remainder of the third quarter found Columbia losing its drive, and although Dartmouth did not score, Columbia's collapse was forecast.

Starting the fourth quarter, with Dartmouth in the lead at 10 to 6, Columbia gradually weakened and the New Englanders piled up three touchdowns in a row.

Hawes, the outstanding line plunger of the Dartmouth team, a sawed-off individual, rammed home the first touchdown made in this period, slicing off tackle for an eight-yard dash. He kicked goal and Dartmouth led, 17 to 6.

Again, the Dartmouth attack swept into Columbia territory and Hawes ploughed through for the second touchdown. The tilts kicked goal and Dartmouth led 24-6.

Columbia rallied here and worked the ball to midfield. A forward pass was intercepted by Bolles, substitute Dartmouth end, at this stage, the youngster romping thirty-six yards for the final score. The try for goal was successful and Dartmouth's winning total—31-6—was completed.

Up to the time that Koppisch left the Columbia line-up, the game was a beautiful contest to watch. However, Fate plays no favorites and yesterday, Koppisch was marked for disaster.

Some time this morning Koppisch will be subjected to an X-Ray examination to determine how badly his arm was hurt.

Graduate Manager Bob Watt of Columbia said last night that he was convinced the elbow was fractured and this point will be cleared up to-day.

Hawes, Aschenbach and Leavitt starred for Dartmouth. Koppisch, Pease, Brodil and Wagner played well for the losers.

BOWERY GETS CHEESE AND HAM AS MANNA

Manna in the form of ham and cheese sandwiches descended upon the Bowery yesterday and so great was the crowd which gathered to partake of the Thanksgiving bounty that police had to be summoned to loosen the traffic jam and maintain order.

The angel of mercy was Charley Zwalski and the feast was staged under his personal direction. Early yesterday he got a job to clean up Manhattan Lyceum, Fourth street between Second avenue and the Bowery. An Italian celebration was held there Wednesday night and three barrels filled with sandwiches which the guests could not dispose of were left behind. Charley asked the boss of the hall for instructions. "Oh, take 'em down to the dumps," his superior said. "We've got no use for them."

"I've got a better idea than that," said Charley. So he got permission from the Standard drug store, Second street and the Bowery, to make his stand there and he began free distribution of the ham and cheese sandwiches.

Soon a lage crowd flocked to the distributing point and caused so much congestion the police had to be called. In all about 1,200 sandwiches were distributed by Zwalski, who was too modest to give his address.

"Oh, I live somewhere on the Bowery—that enough," he said.

CORNELL WINNER WITH SCANT GLORY

(Continued From Page 1.)

example of Yale's followers and carry the goal posts away from Franklin Field as souvenirs.

This vandalism was halted.

Captain Pfann of Cornell and Acting Captain Dern of Penn met in the center of the field at five minutes of two. Cornell won the toss and elected to defend the east goal. Dewhurst kicked off for Pennsylvania. His first attempt was recalled. On the second kick Cassidy ran the ball back to the 21-yard line.

Cornell's attack was halted and Pfann kicked on the third down to McGraw, who tossed on his 37-yard mark.

Penn could not gain, and McGraw punted out of bounds on Cornell's 40-yard line. Pfann got loose for a run of seventeen yards and the Cornell stand went wild.

Patterson and Pfann got ten yards and first down on two off-tackle thrusts. Pfann circled left end for thirteen yards. He fumbled when tackled, but Kearney recovered for Cornell.

Cornell was on Penn's 12-yard line. Here the red and blue held fast. Three smashes netted Pfann, Ramsey and Patterson but six yards. On the fourth down Pfann was halted and it was Pennsylvania's ball on downs. The Quakers' stand cheered heartily.

Pfann Scores on Pass.

McGraw immediately kicked to Patterson on Penn's 35-yard mark. The Quakers expected the "big red team" to launch another thrrife drive, instead Ramsey hurled a forward pass to Pfann, who raced over the goal line for a touchdown, unmolested. Sundstrom kicked a goal from placement and Cornell led 7-0.

Soon after the next kickoff, Cornell started down the field again, but McGraw intercepted a forward pass on his 15-yard line. He sliced off tackle for three yards as the period ended.

Early in the second quarter, aided by a 15-yard penalty for roughness and one of five yards for an offside, Cornell had a first down four yards from Penn's goal. Three smashes by the alleged wonder backs of the Ithicans drove to the 1-yard mark. Ramsey received the ball and failed to score. Penn took the pigskin away on downs. It was a heroic exhibition.

Penn also threatened to score in this period. The Red and Blue got to Cornell's 8-yard mark, but were held for downs. The first half ended with the score still 7 to 0.

Cornell's adherents figured that the "big Red team" would sweep the Pennsylvanians aside in the second half. But no such thing happened.

Pfann's men did open up a sustained offensive in the third quarter that swept to Cornell's 24-yard mark. The period ended, however, without a score.

After they had changed goals, and the last quarter got under way, Pfann fumbled, and Dern, who played a great game for Penn, recovered.

Penn started a double-pass attack that did well until Dern fumbled on his 40-yard line.

Cornell swept down the field again. Nearing the Quaker goal, a pass from Ramsey to Pfann was incomplete. An official ruled, however, that a Penn player had interfered with the Cornell captain as he was about to make the catch. The Ithacans received a first down on Penn's 7-yard line. This proved the decision that meant victory for Dobie's men. Pfann turned left end for the necessary distance and a touchdown. Sundstrom kicked the goal. Cornell led, 14-0.

Penn Team Fights On.

Penn never gave up. After the kickoff Pfann fumbled on his 25-yard line, and Stephens recovered for Penn.

The Quakers electrified the crowd by smashing through for three first downs in succession and a touchdown. Thomas, the Red and Blue right halfback, went over for the score and McGraw kicked the goal. The score was: Cornell, 14; Penn, 7.

Penn tried desperately to put over another touchdown, but Cornell stalled along and held the advantage until the final whistle.

The line-up:

PENN.	Positions.	CORNELL.
Wesgate	Left end	Henderson
Dewhurst	Left tackle	Kearney
Coleman	Left guard	Morris
Adams	Center	Affeld
Kauffman	Right guard	Bersen
Sutherland	Right tackle	Sundstrom
Stephens	Right end	Kneen
Dern (capt.)	Quarterback	Pfann (capt.)
McGraw	Left halfback	Patterson
Thomas	Right halfback	Ramsey
Wittmer	Fullback	Cassidy

Substitutes—Penn, Sorenson for Wittmer, Rea for Westgate, Shearer for Dewhurst, McGinley for Coleman, McMuith for Robb; Cornell, Buckler for Henderson. Touchdowns—Pfann, 2; Thomas. Points after touchdown—Sundstrom, 2; McGraw.

Officials—Referee, T. J. Thorp, Columbia; umpire, C. A. Reed, Springfield Training School; field judge, A. W. Palmer, Haverford; linesman, C. G. Eckels, Washington and Jefferson. Time of Periods—15 minutes each.

W. & J. Beats West Virginia.

(By United News to The Morning Telegraph.)

MORGANTOWN, W. Va., Nov. 29.—The undefeated West Virginia team, whose worst showing had been a tie with Penn State, was thrown for an unexpected loss by Washington and Jefferson in the wind-up game of the season in the presence of 12,000 witnesses, Thursday afternoon. The score was 7 to 2.

FIVE KILLED AS AUTO PLUNGES INTO TUNNEL

(By United News to The Morning Telegraph.)

PHILADELPHIA, Nov. 29.

Five persons lost their lives in a unique accident to-day when a big touring car plunged through a ventilator grating into the Philadelphia & Reading Tunnel. The machine was shattered to bits by a speeding freight train and all but one of its occupants suffered the same fate.

A policeman who saw the automobile dive through the grating was aware that a train was due and climbed down to the tracks to flagt it, but was a moment too late.

As he reached the track level the locomotive struck the crowded motor car, squarely in its path, and literally reduced it to splinters.

The train, which was gathering speed on its way out of town, sent the three men and three women in the car flying in all directions. Four were dead when picked up; one died an hour after reaching a hospital, and the sixth member of the party was in a critical condition.

The dead are James McGee, 40; Joseph Pierson, Harry Graham, 32, and two unidentified women. Catherine Graham, at the Hahnemann Hospital, is reported mortally injured.

Rescue crews found it almost impossible to raise the victims' bodies to the street, and they were taken to the center of the city on a train.

According to Patrolman Kenney and other eye witnesses, the driver of the touring car apparently tried to turn sharply into the Boulevard while traveling at a rate of 60. Possibly the steering mechanism failed, for the car swerved through a concrete casement and its weight bore the ventilator opening's protective grating down with it to the path of the train. One victim was decapitated and all were badly mutilated.

ALL THAT IS NEWS IN THE WORLD OF MOTION PICTURES

MARTHA MANSFIELD'S TRAGIC DEATH SHOCKS FILM WORLD

Vivacious Fox Star Survives Burns Only Short Time—Was in Early Twenties and One of Most Beautiful Girls on Screen—End Comes as She Plays Biggest Role.

EDWARDS'S NEXT FOR FOX

MARTHA MANSFIELD is dead. These words came with a terrible shock to her friends who good-by to her just a fe wweeks ago before she went to San Antonio to play the lead in "The Warrens of Virginia," a William Fox picture. She died from burns received Thanksgiving Day. The whole thing is so sudden, so shocking and so heart-breaking to her friends and relatives, it is difficult to believe it is true. Over at the Fox offices the only news of the tragic affair came in a wire which stated that Miss Mansfield had returned from location and was seated in a limousine. She was wearing the crinoline fashionable in the period in which "The Warrens of Virginia" is laid. Suddenly she sprang from the car screaming with her clothes in flames. There is no explanation other than that it had probably been caused from the sparks from a cigarette. Those who were on location with Miss Mansfield rushed to her rescue, but it was too late. By the time they reached her the flames had enveloped her and she was terribly burned. She was rushed to the hospital, but she died before morning.

Mrs. Mansfield, her mother, who was in New York, received word and took the first train South to Sa nAntonio. She has the sympathy of every one in her loss. Just the day before Miss Mansfield went outh they were both in Samuel Goldwyn's office, where we happened to meet them. Martha was so full of life and so happy at the prospect of going South and playing the leading part in the picture which David Belasco had made famous on the stage. All of the interiors of "The Warrens of Virginia," which was being made under the direction of Elmer Clifton, were completed at the Fox studios before the company went to San Antonio. They have been working on exteriors for about three weeks and there were about three weeks' more work. At the Fox office it was said the loss of the film had not been given any consideration in the shock of Miss Mansfield's death.

"We are only concerned in Miss Mansfield's tragic death," said Vivian Moses. "Nothing has been said about the picture and the loss it may entail."

It is expected Mrs. Mansfield will bring the body of her daughter back to New York for burial.

Martha Mansfield was in her early twenties and was one of the most beautiful girls on the screen. Vivacious, attractive, with great charm and personality, she was greatly loved by all who knew her. It was her work in "The Silent Command" that brought her to the attention of the Fox officials and following that she was given the lead in "The Warrens of Virginia," which was probably the biggest part she had ever had. She played one of the important roles in "Potash and Perlmutter." Her first introduction to the screen, at least, the first picture in which she attracted attention, was in the feminine lead in suppor of John Barrymore in "Dr. Jekyll and Mr. Hyde." Her beauty and screen personality at that time attracted so much attention that she was at once sought after by various producers, who saw in her an excellent screen bet.

Another One in Films.

Nobility these days is so common in motion pictures that no one pays any attention to them. The war has made it necessary for so many of these titled folk to earn their own living that they are coming to Hollywood to try and make the most of their opportunities. The latest member of nobility to enter the ranks of filmdom is the Duchess De Lanti. Loss of her fortune was the reason why the celebrated Italian beauty came to America to try her luck in motion pictures. She has been given an important part in "Why Men Leave Home," the screen version of the play which was produced by Oliver Morosco last season on Broadway.



MARTHA MANSFIELD.
Whose tragic death from burns that she received while on location in San Antonio, was received with much sorrow yesterday.

Jackie Coogan's Record Picture Comes to Town for Week—"In the Palace of the King" at Capitol—"The Mailman" and "Flaming Youth" Are to Be Held Over.

LENORE ULRIC'S SCREEN DEBUT

THE widely heralded Jackie Coogan picture, "Long Live the King," comes to the Rialto Theatre tomorrow for a week's engagement. This marks Jackie's first production made under the auspices of the Metro Company and is adapted from the novel by Mary Roberts Rinehart. C. Gardner Sullivan wrote the adaptation and Victor Schertsinger directed the story from the continuity by Eve Unsell. Judging from the reports that have come in from out of town this picture is in the class with "Scaramouche," and probably the best thing young Coogan has ever given the screen. Incinded among those who support him on the screen are Rosemary Theby, Ruth Renick, Vera Lewis, Alan Hale,Alan Forrest, Walt Whitman, Robert Brower, Raymond Lee and others. Hugo Riesenfeld is supplementing this pictorial feature with a comedy, the Rialto Weekly News and a special musical program.

The Capitol this week offers "In the Palace of the King," Emmett Flynn's first production for Goldwyn. The story is adapted from F. Marion Crawford's romance of the days when the Spaniards were battling with the Moors. June Mathis adapted it for the screen and Blanche Sweet heads the cast as Dolores, the heroine. Edmund Lowe plays opposite her and in the cast are Pauline Starke, Sam de Grasse, Hobart Bosworth, Aileen Pringle, Charles Clary, William B. Mong and others. S. L. Rothafel has taken advantage of the pictorial quality of the story to give it a special presentation. He offers a special musical program as an added attraction.

An event of importance takes place at the Rivoli with Lenore Ulric's widely discussed screen debut. Miss Ulric will been seen in "Tiger Rose," a film version of the play that lifted her into fame onthe stage. Sidney Franklin directed the film from the original play by Willard Mack and David Belasco. In the cast supporting Miss Ulric are Forrest Stanley, Joseph Dowling, Sam de Grasse, Claude Gillingwater, Theodore Von Eltz, Edmund Goulding and Millard Webb are credited with the screen version. Mr. Riesenfeld ahs also given this an excellent supplementary program, both in films and music.

"Flaming Youth" did such a good business at the Strand last week that Joseph Plunkett has decided to keep it over. John Francis Dillon is the director and the story is by Warner Fabian. Warner Fabian is a nom de plume, the real name of the author having been ket a secret. Colleen Moore plays thel ead and she is supported by Milton Sills, Elliot Dexter, Sylvia Breamer, Myrtle Stredman, Ben Lyon, Gertrude Astor and Walter McGrail.

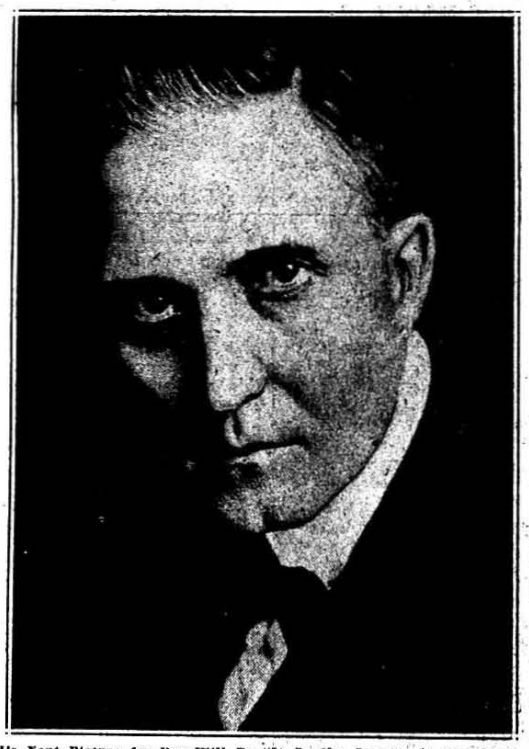
"The Mailman," Emory Johnson's picture, also remains at the Cameo for another week.

To the Broadway next week comes "The Day of Faith," straight from the Capitol Theatre, where it ran last week. This is a Goldwyn production founded on the story by Arthur Somers Roche. Eleanor Boardman plays the lead and she is supported by a cast of Goldwyn players.

Gordon Edwards Next for Fox.

"It Is the Law," from the story by Heyden Talbot and from the stage play by Alma Rice, has been chosen by the Fox Film Company for J. Gordon Edwards's next production. Curtis Benten has written the continuity. Mr. Benten, by the way, seems to be doing a lot of adaptations as well as original stories for the screen. He has just returned from Nassau in the Bahamas, where he went to make some exterior scenes for "The Uninvited Guest," his own story which Metro is producing. "The Half-Dollar Bill," by the same prolific young gentleman, which was recently purchased by Max Graf, will also be released through the Metro Company.

J. GORDON EDWARDS.



His Next Picture for Fox Will Be "It Is the Law." It Has Been Adapted for the Screen by Curtis Benten.

By LOUELLA O. PARSONS.



Photo by Stacy

ROSEMARY THEBY.
She plays the leading feminine role in "Long Live the King," Jackie Coogan's picture which comes to the Rivoli next week.

CHICAGO PICTURE MAGNATES TO ISSUE STOCK TO PUBLIC

Colleen Moore Here With New Husband, Sporting Novel Shingle Bob, Says She May Drop In Some Afternoon to See "Flaming Youth," but Balks at Stage.

HAS NOT YET SEEN PICTURE

COLLEEN MOORE always said she would choose New York for her honeymoon. That was before there was a husband in sight. But now that she is married and has a perfectly good husband in the person of John McCormick, the popular young West Coast representative of Associated First National, she kept her wor, and is now here to spend two weeks in our city. She and Mr. McCormick will devote their time to all the Broadway shows. Of course, Mr. McCormick may give a little of his attention to First National since he admits he is here on business as well as pleasure.

The Morning Telegraph reporter who visited Miss Moore and her husband at the Biltmore says that Colleen is sporting a new shingle bob, which has been named by Milliken of the First National publicity forces as "Flaming Youth Bob." Miss Moore came right back at him and said that she did not mind if they did call it that, beecause the way the new bob curls toward the front is her beauchaser and was the reason Patricia in "Flaming Youth" got so many fellows.

Although "Flaming Youth" is continuing a second week at the Strand as a reception to Miss Moore, she says she will not appear at the Strand if she can help it. She may drop in some afternoon, but she says she has never had any experience on the speaking stage and she always gets stage fright. She has not yet seen the picture, an she expressed herself as eageer to see it produceed at a New York theatre. Miss Moore has just finishede "Thee Swamp Angel." Her next will not be known until a vehicle is found for her.

We understan Miss Moore, who scored so heavily in "Flaming Youth,'5' will bee the guest of honor at many functions planned in her honor by First National executives.



COLLEEN MOORE.
Who arrived in New York yesterday with her husband to spend her honeymoon here.

BLANCHE SWEET.



Photo by Evans.

Who Will Be Seen in "In the Palace of the King," the Feature Attraction at the Capitol This Coming Week.

Balaban and Katz Say They Want Patrons to Have Sentimental Sense of Ownership and Have Decided on Long Term Payments for Small Blocks of Shares.

SOUTH AMERICA FERTILE FIELD

RUMORS sometimes have a way of coming true when least expected. A few weeks ago we printed a rumor that Balaban & Katz, the Chicago motion picture magnates, were about to open a stock issue to the public. Yesterday we received word from our Chicago correspondent that these plans had been consummated and an announcement had come forth from the Balaban & Katz office saying that a stock issue will be open to the public. The stock is to be listed on the Chicago Exchange and may be had in small blocks, ten shares only to an individual and may be purchased on the partial payment plan.

Three conservative banks will handle the matter. The Freeman Trust and Savings Bank, the Liberty Trust and Savings and the Sheridan Trust and Savings Bank, all in the outlying district. The argument advanced by Balaban & Katz for taking this radical step is that the operation of large theatres is of interest to the public because they are a public institution, civic property as it were. Balaban & Katz say they desire to do all in their power to promote a sentimental sense of ownership for their houses. In order to prove that this is a primary move and that lack of cash did not motivate their plan, they say that stock may be hand on long-time payments as proof of their intentions.

The Morning Telegraph correspondent in Chicago points out that the business value of this move is obvious. With customers owning a bit of stock, interest in the Balaban & Katz theatres is bound to be stimulated and the box office returns thereby greatly increased.

Balaban & Katz, who are among the largest motion picture operators in Chicago, own the Chicago, the Tivoli, the Riviera and the Central Park theatres and have an operating lease upon the Rivoli. In addition to this they own the Illinois rights to Educational Film Company and Associated First National exhibitors' franchise is theirs in this territory.

Fox Representatives Reach Here.

Alberto Rosenbald and Eugene P. Cetran, district manager of Rio de Janeiro and Buenos Aires, are in town for conference with Fox officials. They will visit Fox exchanges in a number of cities in this country before returning to South America. The first places they visited were the Broadway motion picture houses and what they said should fill S. L. Rothafel, Joseph Plunkett and Hugo Riesenfeld with pride. They say the American theatre is superior to anything of its kind below the equator. Of course, we knew that, but their enthusiasm was so great that America should feel proud at her way of presenting pictures. They visited the new Fox theatre in Philadelphia and we have it from Vivian Moses after seeing that house they were willing to remain with Mr. Fox for life providing he has no objections.

Mr. Cetran, in explaining the needs of the Argentine theatres, said:

"Latin-Americans are deploring the lack of sufficient new pictures to fill their demands of six different features each day. In Argentine each theatre runs at least six shows a day displaying a distinct program each time. In a week often more than forty productions are shown and in order to keep pace with these demands it is necessary to release forty pictures.

"The inallibity of American producers to do this leads to a misunderstanding. The Latins believe that you are holding back your latest films and as a result the possibility of the European producs creeping into a stronger position is quite probable."

JOE DIAMOND GAVE TIPS OF $5 AND $7 TO TELLER

(Continued From Page 1.)

in his trail that he slipped away with only a few minutes to spare. Every exit from the city is guarded, however, and all his haunts are known and are being dragged for him.

According to "Whitey" Diamond, the man the police are seeking has been engaged in many robberies and many killings and every time he makes a killing he notches his gun in real old wild and woolly Western style. Whitey says he already has fifteen notches on the handle of his gun and the shivering prisoner fears that there may be another notch if the unknown gets at him.

Not So Bad as Painted.

"I will not go looking for him with you," whined "Whitey" yesterday. "Whadda y' wanta do, get me bumped off without a trial even. Why that guy would get me if there was a dozen of you with me."

The police don't believe he's that bad. If he were that sort, he would never have made a split that gave the Diamond boys the greater part of the loot.

Willis Rogue's Gallery picture has been identified, however, by the man who picked Joseph Diamond out of a line-up of twenty-six men as one of the robbers, and it is likely that he soon will be with the black Diamond brothers.

District Attorney Dodd of King's County is of the opinion that the Diamond brothers got the major portion of the loot of the killing. He knows now that both brothers were in Cleveland and it is likely that both planted wads of money in banking institutions there. Joseph has been identified by Ray Corder of the Cleveland Trust Company as the man who had a number of small bills hanged into bills of larger denominations, the full amount of the money changed being $4,700. He remembered Joseph with vivid distinctness because it was the first time in his life he was tipped, yes, tipped, just like a waiter, for accommodating Joseph. When he changed his first batch of bills the young man handed the teller a $5 bill and the second time gave him $7. It ws such an unusual occurrence that it fastened the incident and the man's features in the teller's memory.

It is now believed that the $11,000 deposited in Philadelphia was shifted to Cleveland and it will be sought for there.

Joseph and Whitey Diamond and Anthond Pantano are in widely separated jails in Brooklyn and not allowed to communicate with each other. Angelo Farina, Charles Luisiano and Edward Capabianco are also jailed in Brooklyn, each held in $50,000 bail as material witnesses.

Plight of Papa Pasquala.

Michael Marziano, who was picked up last Wednesday in the murder nest in Williamsbridge road, is being held without bail in New York charged with the murder of Jacob Bankoff, the druggist, on November 13, and will have a preliminary hearing on December 5.

Not only are the police busy, but the Federal authorities have begun to stir themselves and Pasquale Farina, father of the man who was in charge of the crime nest in the Williamsbridge road, has been taken in for running a still and havin give cases of ready-made whisky and twenty gallons of alcohol in his possession. Poor Papa Pasquale was going quietly about his affairs when that raid was made on his son's guests and now poor Pasquale is all mixed up in a liquor case that may lead him into one of those cosy, kitchenetteless little apartments in Cell Block A in Atlanta.

The dog coffin business has blown up also, notwithstanding the shot of financial adrenalin, administered after the killing of the two bank messengers, by Whitey Diamond. For several days after the murder and robbery Whitey was busy signing checks and sending money to creditors of the sinking business and apparently he was confident that the Diamond Basswood Box Company was headed straight for prosperity. He overlooked a bill of $868.25 duen Manzo Brothers, lumber dealers. Sheriffs Coakley and Cunningham, with a court order, spent the greater part of yesterday trying to find a way to break into the factory and late in the afternoon found that the keys were at the Twenty-second police station, an dthey opened up the factory an dtook possession.

So all the killing and robbing has gone for nothing so far as the dog-coffin business is concerned.

As a result of the killing of the two bank messengers on November 14, a conference was held yesterday in the Board of Estimate room in the City Hall attended by officials of the Police Department and most of the City Magistrates for the purpose of ending the crime wave that has rolled over the city.

Thugs Told to Get Out.

The important result of the conference was a warning issued to all known criminals to get out of the city before to-morrow night.

Acting Mayor Murray Hulburt presided and there were present representatives from the District Attorney's offices of Manhattan and Brooklyn. Many suggestions were made which will be acted upon next Friday.

Conferences already have been held with the District Attorneys of all the boroughs and shortly the Justices of the Supreme Court and of the Courts of General and Special Session will be asked to attend similar conferences. At the conclusion of the conference yesterday Acting Mayor Hulburt said:

"When I was an active competitor in athletics, which I followed for more than twenty-five years, I found that team work was always necessary for success. Similarly in the present situation we have got to have team work in all departments of the administration in order to make effective the big job of ridding this city of crooks. I now serve a warning to the latter that we're going to make this city an unsafe place for them to live in; the quicker they get out the better for them. They're not going to keep on shooting with impunity."

SIX MONTHS IN CELL FOR THEATRE MASHER

Magistrate Baimo Sends Annoyer of Woman in Filmhouse to the Workhouse.

"This community will be well rid of you for the next six months," said Magistrate Joseph Raimo in the Essex Market Court yesterday, addressing Joseph Padilla, 21 years old, of East Eighth street, a waiter. Padilla was arraigned on complaint of Miss Amy Page of Gunther street, Corona, who said he annoyed her in a Third avenue motion picture theatre Thursday night.

"I want to make it clear," the Magistrate continued, after sentencing Padilla to the workhouse, "that brutes of this character who insult women in theatres and subway trains will get no mercy in this court. I only wish the law allowed me to give this class more than six months."

Miss Page said that Padilla placed his hands upon her, and after warning him and pushing him away twice she summoned the manager of the theatre. Policeman Joseph McGowan of the Fifth street station, who arrested Padilla, said that the police had a record of a former arrest of the man on a similar charge.

WANT CONVENTION TO PASS ON SHAY

Stagehands' Local Would Have Delegates Thresh Out Controversy Over Ex-President.

$125,000 FUND IN DISPUTE

New York Local No. 1, International Alliance of Theatrical Stage Employees and Moving Picture Operators, has transmitted to other unions of the organization throughout this country and Canada a proposal for a referendum on advancing the date of the next annual convention, which is scheduled to be held late in May. It is proposed to air at the earlier date the issue of the deposing of Charles C. Shay, chairman of the executive committee of the parent body.

Mr. Shay resigned under pressure and was succeeded by William F. Canavan. The issue was forced by the executive committee, following the raising of a fund of about $125,000 for "working expenses," as explained in union circles, and not as a strike fund, according to recent reports.

The controversy arose over the question of general expenditure of the finances. Following Mr. Shay's resignation from the executive committee, the New York local gave him a vote of confidence and requested that he have an unrestricted opportunity to justify his conduct in office and obtain vindication on the floor of the international convention.

"The report that a strike was contemplated or now is being considered is erroneous," said William E. Monroe, president of the New York union, yesterday. "Of course I am only speaking positively from information in our own local. There is no necessity for a strike here. We have entered into a satisfactory agreement with the employers, and I am informed similar agreements have been signed in various sections of the United States and Canada. I make this statement in answer to the reports that the fund raised was for strike contingencies.

"It merely was a working fund, which all unions develop from time to time. Mr. Shay had authorization to spend the money as he saw fit, and as a member of the New York union it is our duty to see that he has the opportunity to justify his conduct before the international convention.

"In consequence the movement for a referendum on the matter of advancing the date of the convention was proposed. We deem it best to thresh out such a regrettable controversy at an early date and get down later to a harmonious meeting."

No exact date has been set for the international convention, the executives of the organization customarily meeting in the early Spring and fixing a date, generally late in May. As proposed by the New York union the convention probably would be held two weeks earlier than the accustomed time. The decision on the proposed referendum is expected soon.

Col. McBee Engaged to Marry.

The engagement to Colonel Silas McBee, Jr., of his daughter, Corina, has just been announced by Eliseo Spinetti of Caracas, Venezuela, the wedding to take place in Caracas late in the present month. Miss Spenetti is a grand-daughter of General Venancio Pulzar, who was a prominent figure in Venezuelan national affairs from 1860 to 1895. Colonel McBee is a son of Dr. Silas McBee of Great Neck, L. I.

NEW LOAN TO AID SPIEGEL CREDITS

Claimants to Be Benefited When Bank Takes Up Collateral About to Be Sold.

PELL LIEN TO BE PUT BACK

An agreement for a temporary extension of the time in which stock of the Mitchell H. Mark Realty Company must be sold to satisfy a loan, in order to protect the interests of the creditors of Max Siegel, bankrupt theatrical producer and promoter, was reached before Referee Harold P. Coffin, 217 Broadway, yesterday.

The stock involved is also subject to a lien, under a judgment for more than $400,000 secured against the bankrupt estate by Samuel Pett, as assignee for two men associated with Spiegel in deals which resulted in the erection of the Mark Strand Theatre, Forty-seventh street and Broadway. The stock was deposited with the New York Trust Company as collateral for a loan and was about to be sold to satisfy the bank's claim.

Under the agreement reached it is probable that a new bank will finance the loan and that the Pett lien will be held in abeyance until an appeal from the judgment can be argued.

The proposed examination of Spiegel which was set for next Tuesday was adjourned until Tuesday, December 11.

The Morning Telegraph

MOTION PICTURE SECTION.

PUBLISHED EVERY SUNDAY.

Published by THE LEWIS PUBLISHING COMPANY, at No. 820 Eighth Avenue, corner Fiftieth Street, in the City of New York, Borough of Manhattan.
W. E. Lewis, President, 820 Eighth Avenue. Edward R. Thomas, Vice President, 820 Eighth Avenue. John J. Nell, Jr., Secretary and Treasurer, 820 Eighth Avenue.
Telephone, 3400 Circle.

Make checks payable to The Morning Telegraph, 820 Eighth Avenue, New York.

Too Many Verdicts From Censor Boards.

Again the mysterious ways of consorship come up for our consideration and again we are brought to the realization that censorship in the different States is as varied as the marriage laws. No two sets of censors think alike, and the producer who can please all of them all of the time has to be as wise as Solomon himself.

"Anna Christie" is a case of too much censorship. The State Board of Censorship of Pennsylvania made twenty-five cuts in the production, while New York decided there were only a few objectionable scenes, and only used the scissors a few times. The drinking scenes were found objectionable by New York, while Pennsylvania had additional ideas on morality. As a play "Anna Christie" passed without difficulty and was highly regarded as being artistic and one of the best plays of the year. It was put on without interference and was so well done that it won the Pulitzer prize.

Thomas Ince has been able to make a picture that Eugene O'Neill, the author, finds entirely satisfactory. But he has always to keep in mind the censors who are no respecters of art. That he did make a good picture is not because of the censors, but in spite of them.

It seems too ridiculous for words that one State should find one thing objectionable and another State should find another thing beyond the pale. It is a curious law indeed that can have so many interpretations. What is wrong in New York is wrong in Illinois, and what is wrong in Illinois is wrong in Pennsylvania. The censors should get together, form a union as it were, and give a unanimous verdict. This advice, however, may not be welcome to the producers who know that at least in New York there are a few things right in the world, while in Pennsylvania everything under the sun is wrong. The censors' scissors in that State are never put away. They are in constant use.

Another case of disagreement of censors is in "The Woman of Paris." It passed New York with very few cuts, while in Ohio it was entirely rejected. That is, until the public set up such a howl the censors were forced to rescind their decision and permit it to be shown with only a few cuts.

The marriage laws have brought forth all sorts of complications with some people married in one State and unmarried in others. If our censors continue with their various sets of rules we shall have as many decisions on the status of pictures as we have on the legality of marriages. One censor law for all has been suggested as a means of solution, a Federal censorship for all the States. But this has been wisely rejected, because it has been pointed out that Federal censorship will not eliminate these State censors, and with two censorial rulings in one State—well the industry might as well fold up its tent and depart.

We still urge that the police law is able to take care of all motion pictures and prevent the showing of any that are immoral, and that censorship in any form is as unnecessary as the proverbial fifth wheel.

Stock-Selling Plan of Balaban & Katz a Good One From All Angles.

As a stimulus toward increasing the interest of the community in the motion picture theatres, Balaban & Katz, prominent Chicago exhibitors, have applied an old scheme in a new and original way.

They plan to sell stock in their theatres in small lots to individuals only, and offer a time-payment plan for those who do not care to take up their holdings all at once. It is in line with the systems of many large corporations of selling stock in the company to the employees, in an effort to interest them more thoroughly in the business and at the same time give them a good investment which does not require a large outlay of cash.

The matter is being handled by conservative banks. This is in itself a confidence-inspiring move. And the fact that the stock will be put on the Chicago board is the last touch that should make the proposition go over. Holders can get their money out at any time through their own brokers. The market for the stock is being created at the same time that it is being offered for sale.

Altruistically viewed, Balaban & Katz are to be congratulated on their move. It is one that will help get the public really interested in the industry and will enable them to get at some of the difficulties being met. From the viewpoint of the theatres themselves, it is very good business, for it cannot help but bring stockholders to the door.

DECRIES LONG TERM CONTRACT

NONE other than Conway Tearle has come out with the statement that long-term contracts blast professional careers, and that for a screen artist to put his name on the dotted line of one of them is the same thing as kissing his talent good-bye. He claims that the stock company regime is a bad one and that it is because Mary Pickford, Douglas Fairbanks and Charles Spencer Chaplin realized this that they continue to be the favorites they are to-day. Their genius has not been warped in the bud, as it were. There may be something in what Mr. Tearle says, for he supports his argument by noting that, under the stock company system, a star has to be kept busy at any cost, and therefore he is given parts that are in no wise suited to him. This, of course, may occur. But as far as we are able to learn, the wise star has the power always of refusing material he deems unsuitable. The star usually O. K.'s a story before he consents to play in it. That, of course, does not hold true of the very young star. It often occurs that a motion picture producer starts by means of careful advertising and development of personality to "make" a new star. He has the whip hand over his player. This enables him to dictate, and the star has to accept whatever part is offered her. It is also said that in some instances the company farms its product out and cashes in on the profit. But this, of course, is quite another matter.

When Mr. Tearle says that the big companies are apt to ruin the big stars we disagree with him. Unless the star is foolish enough not to take advantage of his prerogative, he deserves his fate. A star knows it is his privilege to have a say in the choice of material; if he doesn't use his brain to enforce it, there is no one standing over him with a hammer commanding him to sign.

RIESENFELD PROPOSES COLOR SCHEME TO PREPARE AUDIENCE

The scientific use of color will play an important part in the programs at the Rivoli and Rialto theatres next year. Hugo Riesenfeld is planning to employ an elaborate system of color which is expected to influence the moods of the audiences.

"A good motion picture gets itself over, but it can be considerably helped by arousing the audience to a sympathetic mood beforehand," declares Riesenfeld. "This can be accomplished most successfully through color and music. Color is one of the most powerful forces for influencing the emotions.

Gives Example.

"Take a picture like the 'Spanish Dancer,' full of passion, tragedy and romance. How can the audience be brought to a state of mind in which it will most appreciate a picture of this sort? Through a preliminary dance number in which the costumes are of brilliant reds and oranges. These colors quicken the pulse. For this reason they would be utterly inappropriate for a somber Cape Cod fisher picture.

"Audience-moods cannot be lighted and blown out like a match. A director cannot step up after arousing his audience to a bull'fight pitch of emotion and announce, 'Now we will delay the picture until you get that color out of your system. You are about to witness a sad tale of the stark Atlantic coast. So prepare yourselves accordingly.'

Color Scheme a Help.

"He should have let his color scheme do that for him, introducing a background of iridescent blues and greens with a touch of gray suggestive of the atmosphere of a little sea coast town. It is just as stupid and distracting to use the wrong color at the wrong time as it is to have the orchestra play a funeral march during a tender, romantic scene.

"There should be some relation between the colors used in the dance and song numbers and the mood of the picture that follows. I am not condemning the vaudeville system for motion picture houses, but I believe that a better result is achieved through unity of effect.

"The idea is as old as the ancient Egyptians, who used color as a cure for disease, robing invalids in brilliant or soothing shades, according to the nature of their ailment. When psychologists tell us that insane patients have been cured by changing the wall paper, it is not hard to believe that in a lesser way people are affected by colors in a theatre."

IN AND OUT OF FOCUS

By LOUELLA O. PARSONS

I HAVE seen an English picture that is good. I have seen an English picture that is entitled to the warmest praise of our most critical reviewers and the interest of our most difficult audiences. That picture is "This Freedom," bought in England by William Fox and brought to this country and released as one of his own pet films.

This praise is not aimed at A. S. M. Hutchinson's novel, but at the direction, the acting and the way in which the motion picture is unfolded. At the time the book came out it seemed very narrow and very unfair in its premises that a woman could not have a career and could not still continue to be a good wife and mother. Following "If Winter Comes" it seemed a weak effort on the part of Hutchinson, who had given us in "If Winter Comes" a strong story and in "This Freedom" a very pitiful attempt at analyzing woman's place in the home and in business.

After this my readers may wonder how the picture can be good. But it is good. It holds the interest from start to finish and it pictures English life as it really is and not as some American director thinks it should be. The late Lord Northcliffe on his last visit to this country registered a strong complaint against American handling of English home scenes.

"They do things we never do in England," said Lord Northcliffe. "Why can't they get our English life right if they are going to put it on the screen and not make us look ridiculous?"

I am sure Lord Northcliffe would have approved of "This Freedom," but of course it was made by an English company, so there is no reason why it should not be correct in every detail. An English cast played the English characters, giving them just the right amount of British reserve and restraint.

Fay Compton, as Rosalie, the woman who sought a career to the detriment of her home and family, gives a performance that makes us willing to say that all the screen talent is not cornered in America. She has good looks, she has ability and she knows the tricks of the camera.

Should Make America Take Notice.

"This Freedom" makes me eager to see more English pictures. It is the best good one I have ever seen and it is so well done it leaves one wondering about the future of the English pictures. Surely if anything as good as this can come from the country that was noted for poor pictures it is time for America to realize that she has a very active competitor.

What this same Denison Clift, who, by the way, is an American, and who has just signed a contract with Fox for a long time, might have done with a more sympathetic story is hard to say. We say sympathetic because we have always felt that Hutchinson's premise that a woman could not lead her own life of freedom and still be a wise mother is ridiculous. Why a woman who comes in contact with the big, vital problems of the day and meets men shoulder to shoulder in business competition could not be better able to win her son's confidence is something I have never been able to see. Why such a mother could not be able to shield her daughter from the temptations and help her by her intelligent direction to become a fine woman is another thing that always seems ridiculous. The women I have known who have gone out in the world to win their way, and who have established freedom, have been better mothers than the women who stayed at home in a narrow groove ready to answer the beck and call of their husbands and children. But, of course, this discussion only means the story and not the picture. The picture is far more interesting than the novel. Its deft delineation of the leading characters saves it from succumbing to an idea that could only come from a man who apparently knows little of a woman's problems.

A companion piece could be written to "This Freedom" proving how wrong Mr. Hutchinson is. Still there are people who would scorn the companion piece and swear by Hutchinson's tale. There are even women who believe he is right.

I want to add a personal word to William Fox for having brought this picture to this country. He has done a great service both to America and to England. First, because he has let the American producer see just what England is capable of doing, and, second, because he is giving England a fair chance, and we believe England should have a fair chance. We believe with Ernest Freedman that America must do her part to help establish a market for British films just the same as our films have been given a chance in Europe.

The Writer Gets Credit.

William deMille is one director who believes in giving credit where credit is due. He does not feel that God and the director are supreme. He believes the scenario writer must share some of the glory of the motion picture play. Perhaps if Mr. DeMille had not first been a writer himself and known the trials and tribulations that come to the scribbler he might not feel as he does. But he has been through the mill himself and he knows enough now to appreciate Clara Beranger and how necessary she is to the success of his pictures.

I had luncheon with Miss Beranger last week and Mr. DeMille came with us. I had expected to talk to her about her trip abroad, but our conversation has an unexpected way of changing and before I knew it it was Mr. DeMille who was talking and Miss Beranger and I who were listening. After saying how unfair it is for the author not to receive credit, Mr. DeMille said that he and Miss Beranger, from the time their adaptation is done until it reaches the screen, stand and fall on their own judgment.

"All our corrections are made," said Mr. DeMille, "before we start making the picture. We discuss the scenario, Miss Beranger from her woman's point of view and I from my masculine standpoint. Sometimes we disagree, then we fight it out until the best argument wins. After awards are made on the best argument that decision stands. When I start producing a picture I follow the script. I make my picture in sequence."

I looked at Mr. DeMille in amazement when he said that he follows his script from scene one to scene nine hundred or scene one thousand without variation, because in all the time I have known and talked with directors and producers he is the first one to admit that it is possible to put on a motion picture play as if it were a stage play.

"Isn't it frightfully expensive?" I asked him.

"Expensive? You can judge for yourself," he said, "when I tell you that we have practically no waste. My pictures run about 6,300 feet and we never have more than 7,100 feet when they are completed. This is only an 800-foot waste, and in that waste we have never yet built a set that was not used. I attribute our ability to save footage and to make pictures without destroying thousands and thousands of unused films to the fact that Miss Beranger and I know exactly what we are going to do before we start shooting. I am convinced that a large part of the trouble in producing a picture lies in the fact that the scenario writer is not given an opportunity to consult with the director. Miss Beranger and I have our script as near letter perfect as it is humanly possible before we shoot one scene. Our corrections are made on paper and not in the film."

He Believes in Unit System.

Mr. DeMille is a strong believer in the unit system as a means of saving money. He believes that if each director has his own staff and uses it for every picture there is more harmony in working, more chance to get results and much less danger of misunderstandings.

"We keep our staff for every picture," said Mr. DeMille. "We have our camera man, property man, business manager, and when I give an order they understand exactly what I want. We are a very happy little family and we work together without difficulty. I have never used a scenario department because Miss Beranger and I always find our own plays and books. We never go outside our own staff for help. The unit, it seems to me, solves many problems, because my people know what I want and understand what I mean."

I mentioned several plays to Mr. DeMille and spoke of them as having a DeMille quality and asked him if he had seen them while in New York.

"I am not looking for plays with a DeMille quality," said Mr. DeMille. "I am going to buy plays from now on with plots and if necessary I will add the DeMille quality to them. I have come to the conclusion that it is foolish to try and buy plays to suit any one director and put them on the screen as they are. The public likes plot and I am going to give it to them. Don't misunderstand me," he said. "I am going to continue to add the touches my critics like, to please my friends, but I am also going to please the public at the sanctum and give them what they want."

"'Grumpy' pleased every one," I said.

"It must be making a lot of money."

Mr. DeMille admitted it was one of his best sellers, and he probably had received more praise on that picture than on anything he had ever produced. Then followed a discussion as to whether or not "Grumpy" was this year's output or last year's product. Curiously enough, we did not know whether "Grumpy" should be placed in the twelve best pictures of the year or if it should be placed under last year's heading. Miss Beranger said that it was a 1923 play, while I said it belonged to 1922. Of course, we could have called up Famous Players-Lasky and learned the truth, but none of us thought of doing such a sensible thing as that. Mr. DeMille will remain in the East to make "Icebound" and then he will go back to the Coast. He says he loves California because he can look over thousands and thousands of acres and it helps him clarify his vision and understand human nature.

He Finds California an Inspiration.

"But doesn't New York do that?" I asked. "I think one gets more of an insight into human nature in a big city than anywhere else. Surely, there isn't anything in the world that could take the place of New York."

"Ah," said Mr. DeMille, "I lived here all my life before I went to the Coast. You have only lived here six years, that is why you are still so enthusiastic. In New York people live in their own small circle and never see beyond. To them there is everything, the theatre, the motion picture, art and music."

"You love California," I said, "because you have been successful."

Miss Beranger interrupted me to say that Mr. DeMille had been very successful in New York. As the producer of "Strongheart," and many stage productions, he was well known in New York.

"But," I said. "Now he is known to millions and you will admit there is a difference."

Mr. DeMille agreed with me there is a difference, that while as a playwright he had recognition within his own little circle he was not known, but as a director of motion pictures he is well known because people go shopping for a certain director's pictures, just as they do for a certain star's productions.

Then followed a long talk on the place of the playwright and the writer until Mr. DeMille and Miss Beranger suddenly realized that they had an appointment at Famous Players-Lasky studio and I knew I must go back to my shop. All I was able to learn about Miss Beranger in this conversation was that she had come back from abroad with her hair bobbed. Later she accused me of not even noticing it. But in the profound discussions of scenarios and plays I had no chance to venture such a frivolous thought. She said she had a ton of ideas. All I can say is that she had better ask me to luncheon again so we can talk. Although our conversation was mostly about her and her part in the DeMille pictures she did not have much chance to talk herself, and being a woman, of course, she should have had a chance. Only she could not resent the other conversation because Mr. DeMille spent most of the luncheon hour speaking of her work and what teamwork between the writer and the director means in the advancement of motion pictures. He knows what a large part Miss Beranger has had in his success and he doesn't hesitate to say so, which is pretty nice for her, considering how many folk there are in the world who want all the credit.

Johnston's Article in Post.

One of the most constructive articles that has yet been written about motion pictures appeared in the Saturday Evening Post several weeks ago, and was written by William A. Johnston, editor of the Motion Picture News. Mr. Johnston speaks with authority and he handles his subject as only a man who knows every phase of the business can do. The interesting thing about his article, although it is technical and delves into the financial as well as the artistic side of motion pictures is that it is so readable that the laity must find it good reading. There are so few articles written that pay any attention to the real accomplishments of the motion picture business that this article is particularly worth while, coming as it does from a man of Mr. Johnston's standing, and in a magazine with the reputation that the Saturday Evening Post enjoys. We advise every one to read it and then file it away for future reference. We hope Mr. Johnston will write further articles, because they help create a better understanding among the people who know only the bad side of motion pictures.

The Loss of Martha Mansfield.

Seldom has anything affected the motion picture industry like the news of Martha Mansfield's death. At the threshold of her career, just about to be starred, with everything in the world to live for, popularity, beauty and success, the tragedy has dazed every one in the motion picture world. I saw her just the day before she went South. We happened to meet in Samuel Goldwyn's office. She had played a part in "Potash and Perlmutter," and, with her mother, she had come to say good-by to Mr. Goldwyn. She was leaving for San Antonio to play the lead in "The Watrens of Virginia" for Elmer Clifton, and she was enthusiastic and happy over the big role that had been given her. I rode down in the elevator with her and her mother and we talked of many things, among them a plan to have luncheon as soon as Martha returned. She told me she believed that this picture would give her the opportunity she had always wanted. She was only 23 years old and had just started in on her career. Her first chance came when she was chosen to play opposite John Barrymore in "Dr. Jekyll and Mr. Hyde." She came into this picture direct from the "Follies" and her youth and freshness were commented upon by all. From that day on she was sought after by many directors for parts in pictures and her success was assured. But only within the last few months had she reached the zenith of her career and it was only a question of time when the name of Martha Mansfield would rank with the Mary Pickfords, the Marion Davies, the Lillian Gishes and the Norma Talmadges of the screen. The passing is sad, coming just before the holidays, and the heart of this whole industry goes out to her mother in her loss.

Writing a New Play.

That ambitious pair, John Emerson and Anita Loos, have almost completed a new play. "The Whole Town's Talking," their first stage play, is the incentive for this new burst of hard work. If "The Whole Town's Talking" had failed, John and Anita would probably have devoted all their time to motion pictures, but the stage play having been a success, despite its rather bad beginning, they are encouraged to go on. We hope they won't entirely forsake motion pictures, because we need some of the brand of Emerson-Loos humor.

The Public Decides.

If, for a moment, any one thinks that the public does not decide the choice of vehicles, he is all wrong. It was all set for Constance Talmadge to do "The Mirage" when the fans heard it and raised such a howl from coast to coast that this production was postponed. In its place was substituted "The Goldfish," which gives Constance a chance to show what she can do both in the dramatic and comedienne line. The admirers of the younger Talmadge did not want to see her give up comedy, and it is said there were hundreds of letters to this effect as soon as the word went out that the play which Florence Reed brought to Broadway had been chosen as Connie's next vehicle. We think the decision is a wise one, because unless the story was changed very materially, it would not carry much appeal for Miss Talmadge's public, who would not like to see her as a girl who was reaping the fruits of her folly. Strange as it may seem, the fans like their favorites to play wholesome young girls. It may sound like bunk and strike a note of dreadful limitation, but it's true.

He May Sign Any Day.

Sig Schlager, the youthful president of the Luxor Film Company, believes that he has a big find in Arthur Edmund Carewe, the young man who played opposite Norma Talmadge in "A Song of Love" and who created the Svengali of "Trilby" for the screen. According to Mr. Schlager, Mr. Carewe has had many offers. We have seen him in several offices during the last week, sent for by the powers that be to discuss that alluring thing called contract. Mr. Schlager promises to tell us when he signs on the dotted line so that we may have a story. Our friend Sig has a little plan of his own to co-star a well-known feminine player with Mr. Carewe. He refuses, however, to discuss this latter plan, which is nebulous at the present moment and too hazy to be taken seriously.

We'll Have to See the Picture.

We keep hearing word of "The Ten Commandments." People who have seen it and who do not usually go into ecstasies over films have telephoned to tell us all about the picture. It may be a good thing to stimulate all this interest before hand, but sometimes it works the other way and a picture that has too much heralding in advance suffers from too much enthusiasm. Still we have to admit, after all the praise of the picture and we want to see it.

WE SAY AU REVOIR.

This is the last article we shall write for The Morning Telegraph, and we want to thank all our good friends for their co-operation and interest during the six years we have been motion picture editor on this publication. In leaving, we want to bespeak a word for our successor, Mr. Tom Healy. We leave the department in good hands, and we can truthfully say that Mr. Healy, who has been city editor of The Morning Telegraph for some time, comes to his post well qualified in every respect.

WILLIAM DE MILLE AND CLARA BERANGER.



Photo by Paramount Picture Service.

Here Is One Director Who Says the Scenario Writer Is Necessary to His Success, and One Scenario Writer Who Believes a Director Necessary in a Production. Their Team Work Is Responsible for the Success of the William De Mille Pictures.

FROM THE ONLOOKERS

TOASTS AND ROASTS.

If you have praise to give, complaints to make or ideas to air, register them with Onlooker.

The Motion Picture Editor, The Morning Telegraph:

The opening of the new Fox theatre in Philadelphia calls for a word boosting the work of theatre architects in the last few years. The motion picture industry has not got the undivided praise of the public, but it has enlisted their support in the erection of new auditoriums.

There is not an adult who does not remember the dreadful state of affairs in the old motion picture houses. The air was poisonous, and aside from the seats, not great things in themselves, there were no other appointments for the convenience of the patrons.

Scientific ventilation has proved that the builders of theatres, and especially motion picture theatres, are well up on the hygienic needs of the public as regards air, a matter not so well looked after in other theatres.

The improvement along these lines calls for a word. We are continually rapping the movies, and why not give them a boost when it is warranted, as it certainly is in this case?

Lloyd Peterson.

Philadelphia, Nov. 29.

The Motion Picture Editor, The Morning Telegraph:

We hear too much of "What the public wants," and "What the public gets."

A study of the psychology of the crowd will show that the type of motion picture that is most popular is the motion picture that is worthless in an artistic sense.

The motion picture industry is waiting for the man. He will be one who can combine the natural artistic facilities of the motion picture with a financing ability that will permit him to make good pictures that will pay.

Profits in the industry are too large.

When the average producing company gets to the point where it can report a legitimate profit of 10 per cent. over a period of time, the big change is started, and the turn for the better taken.

When this man shows up the picture industry is in for a revolution.

Joshua Regan.

New York, Nov. 28.

Motion Picture Editor The Morning Telegraph:

News announcements have lately reported that Anton Lang, the Christus of the Passion Play presented at Oberammergau every ten years, is in this country in an effort to raise money to support the members of the cast, whose incomes have been seriously impaired by the condition of things in Germany.

I do not know how that money is to be raised, but if it means saving the Passion Play for posterity it must be raised, for this is one of the artistic achievements of the age.

Rumor has it that John D. Rockefeller offered a substantial sum for the film of the play with the native cast. If this is true it would seem an outrage that it has not been accepted, for the number of European charities we are called upon to subscribe to is too great.

It is not filmed, I am informed, because of the objections of Lang to putting it on the screen. These objections are not in the right sense.

With the money obtained from one filming the play could be endowed and be sure of an existence indefinitely. It need only be filmed once, but in that filming it would be perpetuated and at the same time provide those who are unable to get to Oberammergau every ten years a chance to see it.

John J. Shepherd.

Philadelphia, November 29, 1923.

INCE ON NEW PICTURE.

Leatrice Joy, Percy Marmont and Adolphe Menjou in Leads.

Thos. H. Ince's next production for First National will be a drama with the temporary title of "Against the Rules." Based on a story by Frank R. Adams, it has been developed by C. Gardner Sullivan. Leatrice Joy, Percy Marmont and Adolphe Menjou will be in the principal roles, and John Griffith Wray will direct.

The story is described as an emotional drama told in a South Sea Island setting. It concerns a zealous young missionary and his encounter with a high-bred young woman of civilization.

HORSLEY PROMOTED.

Assistant Sales Manager of Vitagraph Takes Charge of Branch.

Vitagraph announces that Robert S. Horsley, assistant sales manager of the New York branch, has been promoted to the managership of the Philadelphia office.

On November 24 the staff of the New York branch gave him a farewell party at which he was presented with a diamond ring as a token of affection and esteem.

Several years ago in a popularity contest Horsley won first prize as the most popular salesman in the New York State territory.

NEW BLACKTON FILM.

Vitagraph Buys "Borrowed Husbands" for Third Production.

Vitagraph announces that it has purchased world rights to "Borrowed Husbands," by Mildred K. Barbour, for the third J. Stuart Blackton production to be released by this firm. This story deals with domestic problems of people of wealth.

The scenario is now being written by C. Graham Baker, editor-in-chief of Vitagraph. Mr. Blackton will start production shortly after the completion of "Let Not Man Put Asunder," which he is working at the studios in Brooklyn.

BILL HART PLANS REST.

Will Take a Short Vacation on His Ranch Soon.

William S. Hart plans to take a short vacation at his California ranch as soon as production work on "Singer Jim McKee," his current Paramount picture, is completed.

"Singer Jim McKee" is Hart's second picture since his return to the screen and, like its predecessor, "Wild Bill Hickok," was written by the star and adapted to the screen by J. G. Hawks. Phyllis Haver plays opposite the star in the present picture.

LOUELLA O. PARSONS

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